

ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

MEASURE *for* MEASURE,

WRITTEN BY

WILL. SHAKSPERE.

—SIC ITUR AD ASTRA.

VIRG.

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M DCC LXXXVII.

ANNOTATIONS

BY J. H. STARR

THE YALOW COMMENTATORS

MEASURE IN MEASURE

WILL SHAKESPEARE

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ANNOTATIONS

U P O N

MEASURE for MEASURE.

MEASURE for MEASURE.] SHAKSPERE took the fable of this play from the *Promos and Cassandra* of George Whetstone, published in 1578. See Theobald's note at the beginning of the play.

A hint, like a seed, is more or less prolifick, according to the qualities of the soil on which it is thrown. This story, which in the hands of Whetstone produced little more than barren insipidity, under the culture of Shakspeare became fertile of entertainment. The curious reader will find, that the old play of *Promos and Cassandra* exhibits an almost complete embryo of *Measure for Measure*; yet the hints on which it is formed are so slight, that it is

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nearly

nearly as impossible to detect them, as it is to point out in the acorn the future ramifications of the oak.

Whetstone opens his play thus :

Act I. Scene I.

" Promos, Mayor, Shirife, Sworde-bearer: one with a bunche of keyes: Phallax, *Promos Man.*

" You officers which now in *Julio* staye

" Know you your leadge, the King of *Hungarie*

" Sent me to *Promos*, to joyne with you in sway,

" That styll we may to *Justice* have an eye.

" And now to show, my rule and power at lardge,

" Attentivelie, his letters pattents heare :

" *Phallax*, reade out my Soveraignes chardge.

" *Phal.* As you commaunde I wyll: give heedful eare.

[*Phallax readeth the Kinges Letters Pattents, which must be fayre written in parchment, with some great counterfeat zeale.*

" *Pro.* Loe, here you see what is our Soveraignes wyl,

" Loe, heare his wish, that right, not might, bear swaye :

" Loe, heare his care, to weede from good the yll,

" To scoorge the wights, good laws that disobay.

" Such zeale he bears, unto the common weale,

" (How so he byds, the ignoraunt to save)

" As he commaundes, the lewde doo rigor feele,
&c. &c. &c.

" *Pro.*

" *Pro.* Both swoorde and keies, unto my princes use,

" I doo receyve and gladlie take my chardge.

" It resteth nowe for to reform abuse,

" We poynt a tyme, of councell more at lardge,

" To treate of which, a whyle we wyll depart.

" *Al. speake.* To worke your wyll, we yelde a wil-
ling hart." [Exeunt.

The reader will find the argument of G. Whetstone's *Promos and Cassandra*, at the beginning of this play. See likewise the piece itself among *Six old Plays on which Shakspeare founded*, &c. published by S. Leacroft, Charing-Cross. STEEVENS.

ACT I.

Line 6. — *LISTS* —] Bounds, limits,
JOHNSON.

So, in *Othello*:

" Confine yourself within a patient list."

STEEVENS.

7. ——— Then no more remains,

But that your sufficiency, as your worth is able,

*And let them work] Then nothing remains more
than to tell you, that your virtue is now invested with
power equal to your knowledge and wisdom. Let therefore*

A iij

your

your knowledge and your virtue now work together. It may easily be conceived how *sufficiencys* was, by an inarticulate speaker, or inattentive hearer, confounded with *sufficiency as*, and how *abled*, a word very unusual, was changed into *able*. For *abled*, however, an authority is not wanting. Lear uses it in the same sense, or nearly the same with the Duke. As for *sufficiencys*, D. Hamilton in his dying speech, prays that Charles II. *may exceed both the virtues and sufficiencys of his father.* JOHNSON.

The uncommon redundancy, as well as obscurity, of this verse, may be considered as some evidence of its corruption. Take away the *two first* words, and the sense joins well enough with what went before.

Then (says the Duke) no more remains to say:

Your sufficiency as your worth is able,

And let them work.

i. e. *Your skill in government is in ability to serve me, equal to the integrity of your heart, and let them co-operate in your future ministry.*

The versification requires, that either something should be added, or something retrenched. The latter is the easier, as well as the safer task. I join in the belief, however, that a line is lost; and whoever is acquainted with the inaccuracy of the folio (for of this play there is no other old edition), will find my opinion justified.

STEEVENS.

Some words seem to be lost here, the sense of which, perhaps, may be thus supplied :

——— *then*

———then no more remains,
But that to your sufficiency you put
A zeal as willing as your worth is able,
And let them work.———

TYRWHITT.

10. ———the terms] *Terms* mean the technical language of the courts. An old book called *Les Termes de la Ley* (written in Henry the Eighth's time), was in Shakspeare's days, and is now, the accidence of young students in the law.

BLACKSTONE.

11. *For common justice you are pregnant in,*] The word *pregnant* is used with this signification in *Ram-Alley* or *Merry Tricks*, 1611, where a lawyer is represented reading,

"In tricesimo primo Alberti Magni—

"'Tis very cleare—the place is very pregnant."

i. e. very expressive, ready, or very big with meaning.

Again :

"———the proof is most pregnant." STEEVENS.

16. ———For you must know, we have with special soul

Elected him our absence to supply;] By the words, *with special soul elected him*, I believe, the poet meant, *that he was the immediate choice of his heart*.

A similar expression occurs in *Troilus and Cressida* :

"———with private soul

"Did in great Ilion thus translate him to me."

Again, more appositely, in the *Tempest* :

"———for several virtues

"Have I lik'd several women, never any

"With so full soul, but some defect," &c.

STEEVENS.

We

We have with special soul.] This seems to be only a translation of the usual formal words inserted in all royal grants—"De gratia nostra speciali et ex mero motu."—

MALONE,

29. *There is a kind of character in thy life*

That, to the observer, &c.] Either this introduction has more solemnity than meaning, or it has a meaning which I cannot discover. What is there peculiar in this, that a man's *life* informs the observer of his *history*? Might it be supposed that Shakspeare wrote this?

There is a kind of character in thy look.

History may be taken in a more diffuse and licentious meaning, for *future occurrences*, or the part of life yet to come. If this sense be received, the passage is clear and proper.

JOHNSON.

Shakspeare must, I believe, be answerable for the unnecessary pomp of this introduction. He has the same thought in *Henry IV. P. II.* which is some comment on this passage before us:

"There is a history in all men's lives,

"Figuring the nature of the times deceas'd:

"The which observ'd, a man may prophesy

"With a near aim, of the main chance of things

"As yet not come to life," &c. STEEVENS.

32. *Are not thine own so proper,—*] i. e. are not so much thy own property. STEEVENS.

33. *—them on thee.*] The old copy reads—*they* on thee. STEEVENS.

35. *— for if our virtues, &c.*]

"Paulum

"*Paulum sepultæ distat inertia*

"*Celata virtus.*"—— Hor. WARBURTON.

So, in Massinger's *Maid of Honour*:

"Virtue, if not in action, is a vice,

"And, when we move not forward, we go backward."

So in the Latin adage—*Non progredi est regredi.*

STEEVENS,

38. ———to fine issues:——] To great consequences.

For high purposes.

JOHNSON.

——nor nature never lends] Two negatives, not employed to make an affirmative, are common in our author.

So, in *Julius Cæsar*:

"There is no harm intended to your person,

"Nor to no Roman else." STEEVENS.

42. ———I do bend my speech

To one that can my part in him advertise:] This is obscure. The meaning is, I direct my speech to one who is able to teach me how to govern: *my part in him*, signifying office, which I have delegated to him. *My part in him advertise*; i. e. who knows what appertains to the character of deputy or viceroy. *Can advertise my part in him*; that is, his representation of my person.

WARBURTON.

44. *Hold therefore Angelo:*] That is, continue to be Angelo; *hold* as thou art.

JOHNSON.

I believe that—*Hold therefore Angelo*, are the words which the Duke utters on tendering his commission

to him. He concludes with—*Take thy commission.*

STEEVENS.

If a full point be put after *therefore*, the Duke may be understood to speak of himself. *Hold therefore, i. e.* Let me therefore hold, or stop. And the sense of the whole passage may be this : The Duke, who has begun an exhortation to Angelo, checks himself thus : “ But I am speaking to one, that can in him [in, or by himself] apprehend *my part* [all that I have to say] : I will therefore say no more [on that subject].” He then merely signifies to Angelo his appointment.

TYRWHITT.

48. —*first in question,——*] That is, first called for; first appointed.

JOHNSON.

55. *We have with a leaven'd and prepared choice*] *Leaven'd choice* is one of Shakspeare's harsh metaphors. His train of ideas seems to be this : *I have proceeded to you with choice* mature, concocted, fermented, *leavened*. When bread is *leavened*, it is left to ferment : a *leavened* choice is therefore a choice not hasty, but considerate; not declared as soon as it fell into the imagination, but suffered to work long in the mind.

JOHNSON.

66. —*bring you something on the way.*] *i. e.* accompany you part of your way. * * *

69. —*your scope is as mine own*] That is, your amplitude of power.

JOHNSON.

109. —*in metre ?*] In the primers, there are metrical graces, such as, I suppose, were used in Shakspeare's time.

JOHNSON.

113. —*despight of all controversy:*] Satirically insinuating, that the *controversies* about *grace* were so intricate and endless, that the disputants unsettled every thing but this, that *grace was grace*; which, however, in spite of controversy, still remained certain.

WARBURTON.

I am in doubt whether Shakspeare's thoughts reached so far into ecclesiastical disputes. Every commentator is warped a little by the tract of his own profession. The question is, whether the second gentleman has ever heard *grace*? The first gentleman limits the question to *grace in metre*. Lucio enlarges it to *grace in any form or language*. The first gentleman, to go beyond him, says, or *in any religion*; which Lucio allows, because the nature of things is unalterable; *grace* is as immutably *grace*, as his merry antagonist is a *wicked villain*. Difference in religion cannot make a *grace* not to be *grace*, a *prayer* not to be *holy*; as nothing can make a *villain* not to be a *villain*. This seems to be the meaning, such as it is.

JOHNSON.

116. *there went but a pair of sheers between us.*] We are both of the same piece.

JOHNSON.

So, in the *Maid of the Mill*, by Beaumont and Fletcher:—

“There went but a pair of sheers and a bodkin between them.”

STEEVENS.

The same expression is likewise found in Marston's *Malecontent*, 1604: “*There goes but a pair of sheers betwixt*

twixt an emperor and the son of a bagpiper; only the dying, dressing, pressing, and glossing, makes the difference."

MALONE.

123. *pill'd, as thou art pil'd, for a French velvet.*—]

The jest about the pike of a French velvet, alludes to the loss of hair in the French disease, a very frequent topick of our author's jocularitv. Lucio, finding that the gentleman understands the distemper so well, and mentions it so *feelingly*, promises to remember to drink his *health*, but to forget to drink after him. It was the opinion of Shakspeare's time, that the cup of an infected person was contagious.

JOHNSON.

The jest lies between the similar sound of the words *pill'd* and *pil'd*. This I have elsewhere explained, under a passage in *Henry VIII*.

"*Pill'd* priest thou liest."

STEEVENS.

138. *To three thousand dollars a year.*] A quibble intended between *dollars* and *dolours*.

HANMER.

The same jest occurred before in the *Tempest*.

JOHNSON.

140. *A French crown more.*] Lucio means here not the piece of money so callèd, but that *venereal* scab, which among the surgeons is stylèd *corona Veneris*. To this, I think, our author likewise makes Quince allude in *Midsummer Night's Dream*:

"*Some of your French crowns have no hair at all,
and then you will play bare-faced.*"

For where these eruptions are, the skull is carious, and the party becomes bald.

THEOBALD.

So,

So, in the *Return from Parnassus*, 1606:

"I may chance, indeed, to give the world a bloody nose, but it shall hardly give me a crack'd crown, though it gives other poets *French crowns*."

Again, in the Dedication to *Gabriel Harvey's Hunt is up*, 1598:

"—never metst with any requital, except it were some few *French crownes*, pil'd friers crownes," &c.

STEEVENS.

169. —*what with the sweat,*] This may allude to the *sweating sickness*, of which the memory was very fresh in the time of Shakspeare: but more probably to the method of cure then used for the diseases contracted in brothels.

JOHNSON.

So, in the comedy of *Doctor Dodypoll*, 1600:

"You are very moist, sir; did you *sweat* all this, I pray?

"You have not the *disease*, I hope."

STEEVENS.

173. *Enter Clown.*] As this is the first *Clown* who makes his appearance in the plays of our author, it may not be amiss, from a passage in Tarlton's *Newes out of Purgatory*, to point out one of the ancient dresses appropriated to the character.

"—I sawe one attired in russet, with a button'd cap on his head, a great bag by his side, and a strong bat in his hand; so artificially attired for a *clown*, as I began to call Tarlton's woonted shape to remembrance."

STEEVENS.

174. —*What has he done?*

Clown. A woman.] The ancient meaning of the verb to *do* (though now obsolete), may be guessed at from the following passages :

“*Chiron. Thou hast undone our mother.*”

“*Aaron. Villain, I’ve done thy mother.*”

Titus Andronicus.

Again, in the *Maid’s Tragedy*, act ii. *Evadne*, while undressing, says :

“ I am soon undone,

Dula answers, “ And as soon *done*.”

Hence the name of *Over-done*, which Shakspeare has appropriated to his *bawd*. COLLINS.

177. —[*in a peculiar river*] i. e. a river belonging to an individual; not publick property.

MALONE.

188. —[*shall all our houses of resort in the suburbs be pull’d down?*] This will be understood from the Scotch law of *James’s* time, concerning *huies* (whores):

“ that comoun women be put at “ the utmost endes of townes, quiere least perril of fire is.” Hence *Ursula* the pig-woman, in *Bartholomew-Fair*: “ I, I, gamesters, mock a plain, plump, soft *wench of the suburbs*, do !”

FARMER.

So, in the *Malcontent*, 1604, when *Altofront* dismisses the various characters at the end of the play to different destinations, he says to *Macquerelle* the *bawd* :

“ ———thou unto the *suburbs*.”

Again, in *Ram-Alley, or Merry Tricks*, 1611:

“Some fourteen bawds, he kept her in the suburbs.”

See Martial, where *summæniana* and *suburbana* are applied to prostitutes.

STEEVENS.

All houses in the suburbs.] This is surely too general in expression, unless we suppose that *all* the houses in the suburbs were *bawdy-houses*. It appears too, from what the *bawd* says below, “But shall *all* our houses of resort in the suburbs be pulled down?” that the Clown had been particular in his description of the houses which were to be pulled down. I am therefore inclined to believe that we should read here, *all bawdy-houses*, or *all houses of resort in the suburbs*.

TYRWHITT.

The licensed houses of resort at Vienna are at this time all in the suburbs, under the permission of the Committee of Chastity.

S. W.

207. *Thus can the demi-god, authority,*

Make us pay down for our offence by weight.—

The words of heaven;—on whom it will, it will;

On whom it will not, so; yet still 'tis just.] The

wrong pointing of the second line hath made the passage unintelligible. There ought to be a full stop at *weight*. And the sense of the whole is this: *The demi-god, Authority, makes us pay the full penalty of our offence, and its decrees are as little to be questioned as the words of heaven, which pronounces its pleasure thus—I punish and remit punishment according to my own uncontrollable will; and yet who can say, what dost thou?—*

Bij

Make

Make us pay down, for our offence, by weight, is a fine expression to signify paying the full penalty. The metaphor is taken from paying money by weight, which is always exact; not so by *tale*, on account of the practice of diminishing the species.

WARBURTON.

I suspect that a line is lost.

JOHNSON;

It may be read, *the sword of heaven.*

Thus can the demi-god authority,

Make us pay down for our offence, by weight—

The sword of heaven:—on whom, &c.

Authority is then poetically called *the sword of heaven*, which will spare or punish as it is commanded. The alteration is slight, being made only by taking a single letter from the end of the word, and placing it at the beginning.

This very ingenious and elegant emendation was suggested to me by the Rev. Dr. Roberts, of Eton; and it may be countenanced by the following passage in the *Cobler's Prophecy*, 1594:

“—In brief they are *the swords of heaven* to punish.”

Sir W. Davenant, who incorporated this play of Shakspeare with *Much Ado about Nothing*, and formed out of them a tragi-comedy called *The Law against Lovers*, omits the two last lines of this speech; I suppose, on account of their seeming obscurity.

STEEVENS.

The very ingenious emendation proposed by Dr. Roberts, is yet more strongly supported by another passage

passage in the play before us, where this phrase occurs, act iii. sc. last:

“He who *the sword of heaven* will bear,

“Should be as holy, as severe.” MALONE.

Notwithstanding Dr Roberts’s ingenious conjecture, the text is certainly right. *Authority*, being absolute in Angelo, is finely styled by Claudio, *the demi-god*. To his uncontrollable power, the poet applies a passage from St. Paul to the Romans, ch. ix. v. 15, 18, which he properly styles, *the words of heaven*: *For he saith to Moses, I will have mercy on whom I will have mercy, &c*. And again: *Therefore hath he mercy on whom he will have mercy, &c.* HENLEY.

It should be remembered, however, that the poet is here speaking not of *mercy* but *punishment*.

MALONE.

Mr. Malone might have spared himself this remark, had he recollected that the words of St Paul immediately following, and to which the *&c.* referred, are—“*and whom he will he hardeneth.*” See also the preceding verse.

HENLEY.

217. (*Like rats that ravin down their proper bane*)] To *ravin* signifies to *swallow voraciously*. Mr. Reed cites for this use of the word, Wilson’s *Epistle to the Earl of Leicester*, prefixed to his *Discourse upon Usury*, 1572, “For these bee the greedie cormoraunte wolves in-deede that *ravyn* up both beaste and man.”

REED.

218. ——*when we drink, we die.*] So, in *Revenge for Honour*, by Chapman:

B i i j

“—like

“—like poison’d rats, which when they’ve swallow’d

“The pleasing bane, rest not until they drink,
“And can rest then much less, until they burst.”

STEEVENS.

234. *I got possession of Julietta’s bed, &c.]* This speech is surely too indelicate to be spoken concerning Juliet, before her face, for she appears to be brought in with the rest, though she has nothing to say. The Clown points her out as they enter; and yet, from Claudio’s telling Lucio, *that he knows the lady, &c.* one would think she was not meant to have made her personal appearance on the scene.

STEEVENS.

The little seeming impropriety there is, will be entirely removed, by supposing that when Claudio stops to speak to Lucio, the provost’s officers depart with Julietta.

REMARKS.

247. —*the fault and glimpse of newness;*] The meaning seems to be—*whether it be the fault of newness, a fault arising from the mind being dazzled by a novel authority, of which the new governor has yet had only a glimpse; has yet only taken a hasty survey.* MALONE.

254. —*But this new governor*

Awakes me all the enrolled penalties

Which have, like unscour’d armour, hung by the wall,

So long————

Now puts the drowsy and neglected act

Freshly on me.] Lord Strafford, in the conclusion

clusion of his Defence in the House of Lords, had, perhaps, these lines in his thoughts:

"It is now full two hundred and forty years since any man was touched for this alleged crime, to this height, before myself. — Let us rest contented with that which our fathers have left us; and not *awake* those *sleeping* lions, to our own destruction, by raking up a few musty records, that have lain so many ages by the walls, quite forgotten and neglected. MALONE.

256. — like *unscour'd armour*, —] So, in *Troilus and Cressida*:

"Like *rusty mail* in monumental mockery."

STEEVENS.

257. *So long, that nineteen zodiacks have gone round,*] The Duke in the scene immediately following says,
Which for these nineteen years we have let sleep.

THEOBALD.

262. — *so tickle*.] *i. e.* ticklish. This word is frequently used by our old dramatick authors. So, in *The true Tragedy of Marius and Scilla*, 1594:

"—— lords of Asia

"Have stood on *tickle terms*."

Again, in *The Widow's Tears*, by Chapman, 1612:

"—— upon as *tickle* a pin as the needle of a dial."

STEEVENS.

268. — *her approbation*:] *i. e.* enter on her *probation*, or *noviciate*. So, again, in this play:

"I, in *probation* of a sisterhood."

Again, in the *Merry Devil of Edmonton*, 1608:

"Madam,

"Madam, for a twelvemonth's *approbation*,
 "We mean to make the trial of our child."

MALONE.

273. ———prone *and speechless dialect*,] I can scarcely tell what signification to give to the word *prone*. Its primitive and translated senses are well known. The author may, by a *prone* dialect, mean a dialect which men are *prone* to regard, or a dialect natural and unforced, as those actions seem to which we are *prone*. Either of these interpretations are sufficiently strained; but such distortion of words is not uncommon in our author. For the sake of an easier sense, we may read,

—————*In her youth*

There is a pow'r, and speechless dialect,
Such as moves men.

Or thus:

There is a prompt and speechless dialect.

JOHNSON.

Prone, perhaps, may stand for *humble*, as a *prone* posture is a posture of supplication.

So, in *The Opportunity*, by Shirley, 1640:

"You have *prostrate* language."

The same thought occurs in the *Winter's Tale*:

"The silence often of pure innocence

"Persuades, when speaking fails."

Sir W. Davenant, in his alteration of the play, changes *prone* to *sweet*. I mention some of his variations, to shew that what appear difficulties to us,
 were

were difficulties to him, who living nearer the time of Shakspeare, might be supposed to have understood his language more intimately. STEEVENS.

Prone is used here for *prompt*. So, in our author's *Rape of Lucrece*, 1594 :

"O that *prone* lust should stain so pure a bed !"

MALONE.

279. ——— *under grievous imposition* :] I once thought it should be *inquisition*, but the present reading is probably right. *The crime would be under grievous penalties imposed.* JOHNSON.

281. ——— *lost at a game of tick-tack.* ———] *Tick-tack* is a game at tables. *Jeu au tric-trac* is used in French, in a wanton sense. MALONE.

The same phrase, in Lucio's wanton sense, occurs in *Lusty Juventus*. STEEVENS.

286. *Believe not that the dribbling dart of love*

Can pierce a complete bosom : ———] Think not that a breast *completely armed* can be pierced by the dart of love, that comes *fluttering without force*.

JOHNSON.

293. ——— *the life remov'd* ;] *i. e.* a life of retirement, a life removed from the bustle of the world.

STEEVENS.

297. (*A man of stricture, and firm abstinence*)] *Stricture* may easily be used for *strictness* ; *ure* is indeed an old word, but, I think, always applied to things, never to persons. JOHNSON.

Sir W. Davenant, in his alteration of this play, reads, *strictness*. STEEVENS.

305. (*The needful bits and curbs for head-strong steeds*)] In the copies,

The needful bits and curbs for head-strong weeds.

There is no matter of analogy or consonance in the metaphors here: and, though the copies agree, I do not think the author would have talked of *bits* and *curbs* for *weeds*. On the other hand, nothing can be more proper, than to compare persons of *unbridled licentiousness* to *head-strong steeds*: and, in this view, *bridling the passions* has been a phrase adopted by our best poets.

THEOBALD.

306. *Which for these nineteen years we have let sleep*;] In former editions,

Which for these fourteen years we have let slip.

For *fourteen* I have made no scruple to replace *nineteen*. The reason will be obvious to him who recollects what the Duke [Claudio] has said in a foregoing scene. I have altered the odd phrase of *letting the laws slip*: for how does it sort with the comparison that follows, of a lion in his cave that went not out to prey? But *letting the laws sleep*, adds a particular propriety to the thing represented, and accords exactly too with the simile. It is the metaphor too that our author seems fond of using upon this occasion, in several other passages of this play:

The law hath not been dead, though it hath slept;

—————'Tis now awake.

And, so again:

—————*but this new governor*

Awakes me all the enrolled penalties;

—————*and*

— and for a name,

Now puts the drowsy and neglected act

Freshly on me.

THEOBALD.

I once thought that the words *let slip* (which is the reading of the old copy, and I believe, right) related to the line immediately preceding—the *needful bits and curbs*, which we have suffered for so many years to hang loose. But it is clear from a passage in *Twelfth Night* that these words should be referred to *laws*, “which for these nineteen years we have suffered to pass unnoticed—unobserved;” for so the same phrase is used by Sir Andrew Aguecheek: “Let him *let the matter slip*, and I’ll give him my horse grey Capulet.” Again, in Marlow’s *Doctor Faustus*, 1631:

“Shall I *let slip* so great an injury?”

Again, in *A Mad World my Masters*, by Middleton, 1610:

“Well, things must *slip* and sleep—I will dissemble.”

Again, in *The Spanish Tragedy*, 1605:

“My simplicity may make them think

“That ignorantly I will *let all slip*.”

The two readings which Mr. Theobald has introduced into the text, he might have found in an alteration of this play, published in 1700, by Charles Gildon, under the title of *Measure for Measure, or Beauty the best Advocate*:

“We have strict statutes and sharp penal laws,

“Which I have suffer’d *nineteen years to sleep*.”

And

And he might have supported the latter by the following passage in *Hamlet*:

“ ———How stand I then,
 “ That have a father kill’d, a mother stain’d,
 “ Excitements of my reason and my blood,
 “ And *let all sleep.*” MALONE.

Mr. Malone, in a note on line 254, &c. supposed Lord Strafford to have adverted, in his defence, to that passage. It seems no less probable that he thought upon this, and if so, it is obvious that he understood *sleep* to be the original word. HENLEY.

Theobald’s correction is misplaced. If any correction is really necessary, it should have been made where Claudio, in a foregoing scene, says *nineteen* years. I am disposed to take the Duke’s words:

WHALLEY.

A similar observation on this passage occurs in the Remarks.

312. *Becomes more mock’d, than fear’d:—*] *Becomes* was added by Mr. Pope, to restore sense to the passage, some such word having been left out.

STEEVENS.

322. *Sith—*] *i. e.* since.

STEEVENS.

330. *To do it slander:—*] The text stood,
So do in slander.——

Sir Thomas Hanmer has very well corrected it thus,
To do it slander.——

Yet perhaps less alteration might have produced the true reading,

And

*And yet my nature never, in the sight,
So doing slandered.*—————

And yet my nature never suffer slander by doing any
open acts of severity. JOHNSON.

The old text stood,

—————in the *sight*

To do in slander.

Hanmer's emendation is in my opinion best.

So, in *Henry IV.* Part I.

"Do me no slander, Douglas, I dare fight."

STEEVENS.

The words in the preceding line—*ambush* and *strike*,
shew that *fight* is the true reading. MALONE.

334. *How I may formally in person bear me]* i. e.
How I may demean myself, so as to support the cha-
racter I have assumed. HENLEY.

————in *person bear*——] Mr. Pope reads,

————my *person bear*.

Perhaps a word was dropped at the end of the line,
which originally stood thus:

How I may formally in person bear me,

Like a true friar.

So, in the *Tempest*:

"————some good instructions give

"How I may *bear me* here."

Sir W. Davenant reads, in his alteration of the play,

I may in person a true friar seem.

STEEVENS.

338. *Stands at a guard*——] Stands on terms of
defiance. JOHNSON.

372. —*make me not your story.*] Do not, by deceiving me, make me a subject for a tale.

JOHNSON.

Perhaps only, *Do not divert yourself with me, as you would with a story*; do not make me the subject of your drama. Benedict talks of becoming—the argument of his own scorn.

Sir W. Davenant reads—*scorn*, instead of *story*.

STEEVENS.

I have no doubt that we ought to read,

Sir, *mock* me not :—your story.

So, in *Macbeth* :

“Thou com’st to use thy tongue :—*thy story* quickly.”

In *King Lear* we have—“Pray do not *mock* me.”

I beseech you, sir (says Isabel), do not play upon my fears; reserve this idle talk for some other occasion;—proceed at once to your tale. Lucio’s reply, [“’Tis true,”—*i. e.* you are right; I thank you for reminding me ?] which, as the text has been hitherto printed, had no meaning, is then pertinent and clear.

What Isabella says immediately afterwards, fully supports this emendation :

“You do blaspheme the good in *mocking* me.”

I have observed that almost every passage in our author, in which there is either a broken speech, or a sudden transition without a connecting particle, has been corrupted by the carelessness of either the transcriber or compositor. See a note on *Love’s Labour’s Lost*, act ii. sc. 1.

“A man

“ A man of——sovereign, peerless, he’s esteem’d.”

And another on *Coriolanus*, act i. sc. 4.

“ You shames of Rome! you¹ herd of——Boils and plagues

“ Plaster you o’er!” MALONE.

373. ———’tis my familiar sin

With maids to seem the lapwing,——] The

Oxford editor’s note on this passage is in these words :
The lapwings fly, with seeming fright and anxiety, far from their nests, to deceive those who seek their young.

And do not all other birds do the same? But what has this to do with the infidelity of a general lover, to whom this bird is compared? It is another quality of the lapwing that is here alluded to, viz. its perpetually flying so low and so near the passenger, that he thinks he has it, and then is suddenly gone again. This made it a proverbial expression to signify a lover’s falsehood: and it seems to be a very old one; for Chaucer, in his *Plowman’s Tale*, says:

“ —And lapwings that well conith lie.”

WARBURTON.

The modern editors have not taken in the whole similitude here: they have taken notice of the lightness of a spark’s behaviour to his mistress, and compared it to the *lapwing’s* hovering and fluttering as it flies. But the chief, of which no notice is taken, is,

——and to jest.

(See Ray’s *Proverbs*) “ The *lapwing* cries, tongue far

C i j

from

from heart." *i. e.* most, farthest from the nest, *i. e.* She is, as Shakspeare has it here,

Tongue far from heart.

"The farther she is from her nest, where her heart is with her young ones, she is the louder, or, perhaps, all tongue."

SMITH.

Shakspeare has an expression of the like kind in the *Comedy of Errors*, act iv. sc. 3.

"*Adr.* Far from her nest the lapwing cries away,

"My heart prays for him, though my tongue do curse."

We meet with the same thought in John Lilly's comedy, entitled, *Campaspe* (first published in 1584), act ii. sc. 2. from whence Shakspeare might borrow it:

"*Alex.* Not with Timoleon you mean, wherein you resemble the *lapwing*, who crieth most where her nest is not, and so, to lead me from espying your love to *Campaspe*, you cry *Timoclea*."

GREY.

381. — *Fewness and truth, &c.*] *i. e.* in few words, and those true ones. *In few*, is many times thus used by Shakspeare.

STEEVENS.

382. ————— *as blossoming time*

That from the seedness the bare fallow brings

To teeming foison; so———] As the sen-

tence now stands, it is apparently ungrammatical. I read,

as

At blossoming time, &c.

That is, *As they that feed grow full, so her womb now, at blossoming time, at that time through which the seed*
time

time proceeds to the harvest, her womb shows what has been doing. Lucio ludicrously calls pregnancy *blossoming time*, the time when fruit is promised, though not yet ripe. JOHNSON.

Instead of *that*, we may read—*doth*; and, instead of *brings*, *bring*. STEEVENS.

I believe the only alteration that this passage requires, is in the punctuation. A mark of suspension after *full*, will shew that the application of the first simile was suppressed by Lucio, as being too gross for the ears of Isabella.

As those that feed grow full :—as blossoming time, &c. HENLEY.

395. *Bore many gentlemen,——*

In hand and hope of action ;———] *To bear in hand* is a common phrase for *to keep in expectation and dependence* ; but we should read,

——with *hope of action*. JOHNSON.

400. —with *full line*——] With full extent, with the whole length. JOHNSON.

406. ——give *fear to use*——} To intimidate *use*, that is, practices long countenanced by *custom*.

JOHNSON,

411. *Unless you have the grace*——] That is, the acceptableness, the power of gaining favour. So, when she makes her suit, the provost says,

Heaven give thee moving graces. JOHNSON.

414. ——pith

Of business———] The inmost part, the main of my message. JOHNSON,

417. —censur'd him] *i. e.* sentenced him.
So, in *Othello*:

“——to you, lord governor,

“Remains the *censure* of this hellish villain.”

STEEVENS.

I would wish to read,

“He has censur'd him already;—

which, according to the old fashion, was written,

H'as censur'd, &c.

MALONE.

430. —*would owe them.*] To *owe*, *i. e.* to possess,
to have.

STEEVENS.

434. —*the mother*] The abbess, or prioress.

JOHNSON.

ACT II.

Line 1. **PROVOST.**] “A Provost-martial” *Minshieu* explains “Prevost des mareschaux: Præfectus rerum capitalium, Prætor rerum capitalium.” REED.

A *provost* is generally the executioner of an army.

STEEVENS.

2. —to fear the birds of prey.] To *fear* is to affright, to terrify.

So, in *The Merchant of Venice*:

“—this aspect of mine

“Hath fear'd the valiant.”

STEEVENS.

7. Than

7. *Than fall, and bruise to death:]* Shaksperé has used the same verb active in *The Comedy of Errors*:

“—as easy may'st thou *fall*

“A drop of water.—

i. e. let fall. So, in *As You Like It*:

“—the executioner

“*Falls* not the axe upon the humbled neck.”

STEEVENS.

9. *Let but your honour know,—]* To *know* is here to examine, to take cognizance. So, in *Midsummer Night's Dream*:

“Therefore, fair Hermia, question your desires;

“Know of your truth, examine well your blood.”

JOHNSON.

16. *Err'd in this point which now you censure him,]* Some word seems to be wanting to make this line sense. Perhaps we should read,

Err'd in this point which now you censure him
for.

STEEVENS.

24. —'Tis very pregnant,] 'Tis plain that we must act with bad as with good; we punish the faults, as we take the advantages, that lie in our way, and what we do not see we cannot note.

JOHNSON.

29. *For I have had——]* That is, because, by reason that I have had faults.

JOHNSON.

41. *Some rise by sin; and some by virtue fall:*

Some run from brakes of vice, and answer none;

And some condemned for a fault alone.] The

first line is in the first folio printed in Italicks as a quotation. All the folios read in the next line,

Some

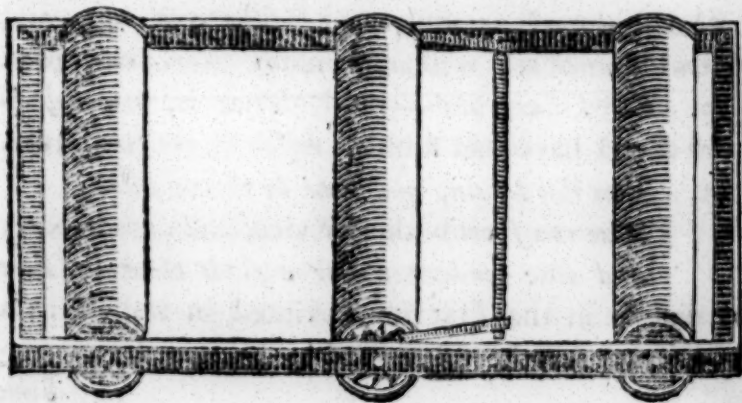
Some run from BRAKE of ice, and answer none.

JOHNSON.

I find from Holinshed, p. 670, that the *brake* was an engine of torture. "The said Hawkins was cast into the Tower, and at length brought to the *brake*, called the Duke of Excester's Daughter, by means of which pain he shewed many things," &c.

"When the dukes of Exeter and Suffolk (says Blackstone in his Commentaries, Vol. IV. chap. xxv. p. 320, 321.) and other ministers of Henry VI. had laid a design to introduce the civil law into this kingdom as the rule of government, for a beginning thereof they erected a rack for torture; which was called in derision the Duke of Exeter's Daughter, and still remains in the Tower of London, where it was occasionally used as an engine of state, not of law, more than once in the reign of Queen Elizabeth." See Coke's Instit. 35. Barrington, 69, 385. and Fuller's Worthies, p. 317.

A part of this horrid engine still remains in the Tower, and the following is the figure of it.



It

It consists of a strong iron frame, about six feet long, with three rollers of wood within it: the middle of these, which has iron teeth at each end, is governed by two stops of iron, and was, probably, that part of the machine which suspended the powers of the rest, when the unhappy sufferer was sufficiently strained by the cords, &c. to begin confession. I cannot conclude this account of it without confessing my obligation to Sir Charles Frederick, who politely condescended to direct my inquiries, while his high command rendered every part of the Tower accessible to my researches.

I have since observed, that in Fox's *Martyrs*, edit. 1596, p. 1843, there is a representation of the same kind.

If Shakspeare alluded to this engine, the sense of the contested passage in *Measure for Measure* will be: *Some run more than once from engines of punishment, and answer no interrogatories; while some are condemned to suffer for a single trespass.*

STEEVENS.

The words *answer none* (that is, *make no confession of guilt*) evidently shew that *brake of vice* here means the engine of torture. The same mode of question is again referred to in act v. line 336:

“To the rack with him: we'll touze you joint by joint,

“But we will know this purpose.”

The name, *brake of vice*, appears to have been given this machine, from its resemblance to that used to subdue vicious horses; to which Daniel thus refers:

“Lyke

"Lyke as the *brake* within the rider's hande,
 "Doth *straine* the horse nye *wood* with grief of
 paine,
 "Not used before to come in such a band," &c.

HENLEY.

60. *This comes off well*;] The same phrase is employed in *Timon of Athens*, and elsewhere; but in the present instance it is used ironically. The meaning of it, when seriously applied to speech, is—This is well delivered, this story is well told. STEEVENS.

62. *Why dost thou not speak, Elbow*?] Says Angelo to the constable.——"He cannot, sir, quoth the *Clown*, he's *out at elbow*." I know not whether this quibble be generally observed: he is *out* at the word *elbow*, and *out* at the *elbow* of his coat. The *Constable*, in his account of Master *Froth* and the *Clown*, has a stroke at the *Puritans*, who were very zealous against the stage at this time: "Precise villains they are, that I am sure of; and void of all profanation in the world, that good Christians ought to have."

FARMER.

65. —a *tapster, sir*; *parcel-bawd*:—] This we should now express by saying, *he is half-tapster, half-bawd*.

JOHNSON.

Thus in *K. Henry IV.* "—a *parcel-gilt goblet*."

STEEVENS.

68. —*she professes a hot-house*,—] A *hot-house* is an English name for a *bagnio*:

"Where lately harbour'd many a famous whore,

"A purging bill now fix'd upon the door,

"Tells

"Tells you it is a hot-house, so it may,

"And still be a whore-house." Ben Jonson.

JOHNSON.

86. *Ay, sir, by mistress Over-done's means:—*] Here seems to have been some mention made of Froth, who was to be accused, and some words therefore may have been lost, unless the irregularity of the narrative may be better imputed to the ignorance of the constable.

JOHNSON.

93. —*stew'd prunes;—*] *Stewed prunes* were to be found in every brothel. See a note on the 3d scene of the 3d act of the First Part of *King Henry IV.* In the old copy *prunes* are spelt, according to vulgar pronunciation, *prewvyns*.

STEEVENS.

178. —*Justice or Iniquity?—*] These were, I suppose, two personages well known to the audience by their frequent appearance in the old moralities. The words, therefore, at that time produced a combination of ideas, which they have now lost.

JOHNSON.

Justice or Iniquity?] *i. e.* The Constable or the Fool. Escalus calls the latter *Iniquity*, in allusion to the old *Vice*, a necessary character, it is said, in the ancient moralities or dumb-shews, and the *Harlequin* of the modern stage. Justice may have a similar allusion to his supposed antagonist, into whose hands, after a variety of elusions, he was always made to fall.

REMARKS.

184. —*Hannibal,*] Mistaken by the constable for *Cannibal*.

JOHNSON.

211. —*they will draw you,*—] *Draw* has here a cluster of senses. As it refers to the tapster, it signifies *to drain, to empty*; as it is related to *hang*, it means *to be conveyed to execution on a hurdle*. In Froth's answer, it is the same as *to bring along by some motive or power*. JOHNSON.

223. —*greatest thing about you.*] This fashion, of which, perhaps, some remains were to be found in the age of Shakspeare, seems to have prevailed originally in that of Chaucer, who in the *Persones Tale* speaks of it thus. "Som of hem shewen the bosse and the shape, &c. in the wrapping of her hosen, and *eke the buttokes of hem behinde,*" &c. Greene, in one of his pieces, mentions the *great bumme of Paris*.

STEEVENS.

247. —*I'll rent the fairest house in it, after three-pence a bay :*] A *bay* of building is, in many parts of England, a common term, of which the best conception that I could ever obtain, is, that it is the space between the main beams of the roof; so that a barn crossed twice with beams is a barn of three *bays*.

JOHNSON.

"—that by the yearly birth

"The large-*bay'd* barn doth fill," &c.

I forgot to take down the title of the work from which this instance is adopted.

STEEVENS.

345. *To find the faults,*—] The old copy reads —*To fine,* &c.

STEEVENS.

362. —*touch'd with that remorse*] *Remorse* in this place, as in many others, is *pity*.

So,

So, in the fifth act of this play :

“ My sisterly *remorse* confutes my honour,

“ And I did yield to him.”

Again, in Heywood's *Iron Age*, 1632 :

“ The perfect image of a wretched creature,

“ His speeches beg *remorse*.”

See *Othello*, act iii.

STEEVENS.

385. ——— *all the souls that were*, ———] This is false divinity. We should read, *are*. WARBURTON.

I fear the Player, in this instance, is a better divine than the Prelate. The *souls that were* evidently refer to Adam and Eve, whose transgression rendered them obnoxious to the penalty of annihilation, but for the remedy which the Author of their being most graciously provided.—The learned bishop, however, is more successful in his next explanation HENLEY.

390. *And mercy then will breathe within your lips, Like man new made.*] This is a fine thought, and finely expressed. The meaning is, that *mercy will add such a grace to your person, that you will appear as amiable as a man come fresh out of the hands of his Creator*. WARBURTON.

406. *If the first man, &c.*] The word *man* has been supplied by the modern editors. I would rather read, *If he, the first, &c.* TYRWHITT.

408. ——— *Like a prophet, Looks in a glass* ———] This alludes to the fopperies of the *beril*, much used at that time by cheats and fortune-tellers to predict by.

WARBURTON.

The *beril*, which is a kind of crystal, hath a weak tincture of red in it. It appears from Aubrey's *Miscellanies*, that the discovery of past or future events was supposed to be the consequence of looking into it.

REED.

See *Macbeth*, act iv.

So, again, in *Vittoria Corombona*, 1612 :

“ How long have I beheld the devil *in crystal* ? ”

STEEVENS.

413. *But, ere they live, to end.*] This is very sagaciously substituted by Sir Thomas Hanmer, for

But here they live——]

JOHNSON.

But here they live to end.] So the old copy. Is it not probable that the author wrote,

But where they live to end.

The prophecy is not, that future evils should end *ere* or before they are born ; or in other words, that there should be no more evil in the world (as Sir T. Hanmer, by his alteration, seems to have understood it) ; but, that they should *end where they began* ; *i. e.* with the criminal ; who being punished for his first offence, could not proceed by *successive degrees* in wickedness, nor excite others, by his impunity, to vice.

So, in the next speech :

“ And do him right, that answ’ring *this* foul wrong,

“ Lives not to act *another*.”

It is more likely that a letter should have been omitted

omitted at the press, than that one should have been added.

MALONE.

414. ——— *shew some pity.*

Ang. *I shew it most of all, when I shew justice ;*

For then I pity those I do not know,] This was one of Hale's memorials. *When I find myself swayed to mercy, let me remember, that there is a mercy likewise due to the country.*

JOHNSON.

428. ——— *pelting*——] *i. e.* paltry.

This word I meet with in *Mother Bombie*, 1594 :

“ ——— will not shrink the city for a *pelting* jade.”

STEEVENS.

Again, in *The Two Noble Kinsmen*, 1634 :

“ Thou bring'st such *pelting* scurvy news continually,

“ Thou art not worthy life.”

MALONE.

432. ——— *gnarled oak*,] *Gnarre* is the old English word for a *knot in wood*.

So, in *Antonio's Revenge*, 1602 :

“ 'Till by degrees the tough and *gnarly* trunk

“ Be riv'd in sunder.”

Again, Chaucer's *Knight's Tale*, late edit. v. 1979 :

“ With knotty, *knarry* barrein trees old.”

STEEVENS.

438. *As make the angels weep ;*——] The notion of angels weeping for the sins of men is rabbinical — *Ob peccatum flentes angelos inducunt Hebræorum magistri.*— Grotius ad Lucam.

WARBURTON.

438. ————*who, with our spleens,*

Would all themselves laugh mortal.] Mr. Theobald says the meaning of this is, *that if they were endowed with our spleens and perishable organs, they would laugh themselves out of immortality:* which amounts to this, that if they were mortal, they would not be immortal. Shakspeare meant no such nonsense. By *spleens*, he meant that peculiar turn of the human mind, that always inclines it to a spiteful, unseasonable mirth. Had the angels *that*, says Shakspeare, they would laugh themselves out of their immortality, by indulging a passion which does not deserve that prerogative. The ancients thought that immoderate laughter was caused by the bigness of the spleen.

WARBURTON.

459. ————*that my sense breeds with it.]* Thus all the folios. Some later editor has changed *breeds* to *bleeds*, and Dr. Warburton blames poor Mr. Theobald for recalling the old word, which yet is certainly right. *My sense breeds with her sense*, that is, new thoughts are stirring in my mind, new conceptions are *hatched* in my imagination. So we say to brood over thought.

JOHNSON.

Sir W. Davenant's alteration favours the sense of the old reading :

—————*She speaks such sense*

As with my reason breeds such images

As she has excellently form'd.—

STEEVENS.

467. ————*fond shekels—]* *Fond*, means very frequently in our author, *foolish*. It signifies in this place,

place, *valued* or *prized* by *folly*.

STEEVENS.

467. ————tested *gold*,] *i. e.* attested, or marked with the standard stamp.

WARBURTON.

Rather cupelled, brought to the *test*, refined.

JOHNSON.

All gold that is *tested* is not marked with the standard stamp. The verb has a different sense, and means tried by the cuppel, which is called by the refiners a *test*. Vide Harris's *Lex Tech. Voce CUPPELL*.

Sir J. HAWKINS.

471. ————*preserved souls*,] *i. e.* preserved from the corruption of the world. The metaphor is taken from fruits preserved in sugar.

WARBURTON.

So, in *The Amorous War*, 1648:

“ You do not reckon us ’mongst marmalade,

“ Quinces and apricots ? or take us for

“ Ladies *preserved* ?”

STEEVENS.

478. *I am that way going to temptation,*

Where prayers cross.] Which way Angelo is going to temptation, we begin to perceive ; but how *prayers cross* that way, or cross each other, at that way, more than any other, I do not understand.

Isabella prays that his *honour* may be safe, meaning only to give him his title : his imagination is caught by the word *honour* : he feels that his *honour* is in danger, and therefore, I believe, answers thus :

I am that way going to temptation,

Which your *prayers cross*.

That is, I am tempted to lose that honour of which thou implorest the preservation. The temptation

D i i j

under

under which I labour, is, that which thou hast unknowingly *thwarted* with thy prayer. He uses the same mode of language a few lines lower. Isabella, parting, says:

Save your honour!

Angelo catches the word—*Save it! From what?*

From thee; even from thy virtue!— JOHNSON.

The best method of illustrating this passage will be to quote a similar one from the *Merchant of Venice*, act iii. sc. 1.

“*Sal.* I would it might prove the end of his losses!

“*Sola.* Let me say *Amen* betimes, *lest the devil cross thy prayer.*”

For the same reason Angelo seems to say *Amen* to Isabella's prayer; but, to make the expression clear, we should read perhaps—Where prayers *are crossed*.

TYRWHITT.

The petition of the Lord's prayer—“lead us not into temptation”—is here considered as crossing or intercepting the onward way in which Angelo was going; this appointment of his for the morrow's meeting being a premeditated exposure of himself to temptation, which it was the general object of prayer to thwart.

HENLEY.

487. ———it is I,

That lying, by the violet, in the sun, &c.] I am not corrupted by her, but by my own heart, which excites foul desires under the same benign influences that exalt her purity, as the carrion grows putrid

putrid by those beams which increase the fragrance of the violet.

JOHNSON.

494. *And pitch our evils there?*] So, in *K. Henry VIII.*

“Nor build their evils on the graves of great men.”

Neither of these passages appear to contain a very elegant allusion.

STEEVENS.

Evils, in the present instance, undoubtedly stands for *foricæ*. Dr. Farmer assures me he has seen the word *evil* used in this sense by our ancient writers; and it appears from Harrington's *Metamorphosis of Ajax*, &c. that privies were originally so ill contrived, even in royal palaces, as to deserve the title of *evils* or nuisances.

Shall we desire to raise a sanctuary,

And pitch our evils there? Oh fie, fie, fie!] No language could more forcibly express the aggravated profligacy of Angelo's passion, which the purity of Isabella served but the more to inflame.—The desecration of edifices devoted to religion, by converting them to the most abject purposes of nature, was an eastern method of expressing contempt. See 2 Kings, x. 27.

HENLEY.

509. —*I smil'd and wonder'd how.*] As a day must now intervene between this conference of Isabella with Angelo, and the next, the act might more properly end here; and here, in my opinion, it was ended by the poet.

JOHNSON.

513. *I come to visit the afflicted spirits*

Here in the prison:—] This is a scriptural expression,

expression, very suitable to the grave character which the Duke assumes, "By which also he went and preached unto the *spirits in prison*." 1 Pet. iii. 19.

WHALLEY.

520. *Who falling in the flaws of her own youth,
Hath blister'd her report:—*] Who doth not see that the integrity of the metaphor requires we should read :

—flames of her own youth? WARBURTON.

Who does not see that, upon such principles, there is no end of correction? JOHNSON.

Dr. Johnson did not know, nor perhaps Dr. Warburton either, that Sir W. Davenant reads *flames* instead of *flaws* in his *Law against Lovers*, a play almost literally taken from *Measure for Measure* and *Much Ado about Nothing*.

FARMER.

Shakspeare has *flaming youth* in *Hamlet*; and Greene, in his *Never too Late*, 1616, says—"he measured the *flames of youth* by his own dead cinders." *Blister'd her report*, is *disfigur'd her fame*. *Blister* seems to have reference to the *flames* mentioned in the preceding line. A similar use of this word occurs in *Hamlet*:

"——takes the rose

"From the fair forehead of an innocent love,

"And sets a *blister* there."

STEEVENS.

In support of Dr. Warburton's emendation, it should be remembered, that *flawes* (for so it was anciently spelled) and *flames* differ only by a letter that is very frequently mistaken at the press. The same mistake is found in the *Comedy of Errors*, act v. sc. 1. edit. 1623:—"She never reprehended him but
wildly;"

wildly ;"—instead of *mildly*. Again, in this play of *Measure for Measure*, act v. sc. 1. edit. 1623:—"give we your hand ;" instead of *me*. MALONE.

It may be observed once for all, that by attending to the hand-writing of the time, and especially to Shakspeare's (little as remains of it), much more may be done towards the restoration of corrupted passages than has hitherto been effected. The attempts of this kind hitherto made, have been chiefly by supposing an inversion of letters by the compositor, as in *Macbeth*, *WAY of life* for *MAY of life*—whereas (not to mention that in this instance it could only happen in the case of *capitals*) such errors must have proceeded from the compositor's mistake of the manuscript.—See a further example in Theobald's note, act iii. line 316, &c. HENLEY.

542. —But *lest you do repent*,] Thus the old copy. *But lest you do repent* is only a kind of negative imperative—*Ne te pœnitcat*,—and means, repent not on this account. STEEVENS.

I think that a line, at least, is wanting after the first of the Duke's speech. It would be presumptuous to attempt to replace the words; but the sense, I am persuaded, is easily recoverable out of Juliet's answer. I suppose his advice, in substance, to have been nearly this, "Take care, *lest you repent* [not so much of your fault, as it is an evil,] *as that the sin hath brought you to this shame*." Accordingly, Juliet's answer is explicit to this point :

"I do

" *I do repent me, as it is an evil,*

" *And take the shame with joy.*" TYRWHITT.

549. *There rest.*] Keep yourself in this temper.

JOHNSON.

553. — *Oh, injurious love,*] Mr. Tollet explains the passage thus: "Oh, love, that is injurious in expediting Claudio's death, and that respites me a life, which is a burthen to me worse than death!"

STEEVENS.

557. *Enter Angelo.*] *Promos*, in the play already quoted, has likewise a soliloquy previous to the second appearance of *Cassandra*. It begins thus:

"Do what I can, no reason cooles desire,

"The more I strive my fond affectes to tame,

"The hotter (oh) I feele a burning fire

"Within my breast vaine thoughts to forge and frame," &c.

STEEVENS.

559. *Whilst my intention,*—] Nothing can be either plainer or exacter than this expression. But the old blundering folio having it, *invention*, this was enough for Mr. Theobald to prefer authority to sense.

WARBURTON.

Whilst my invention, hearing not my tongue,

Anchor on Isabel:] We have the same singular expression in *Antony and Cleopatra*:

"There would he *anchor* his aspect, and die

"With looking on his life."

Invention is used by our author for *imagination*, in his 103d sonnet:

"———a face

“———a face

“That overgoes my blunt *invention* quite.”

Again, in *King Henry V.*

“O, for a Muse of fire, that would ascend

“The brightest heaven of *invention*.”

Invention is the reading of both the first and second folio. MALONE.

560. —Heaven is in my mouth,] The old copy reads,

Heaven in my mouth:

i. e. heaven *being* in my mouth.

I do not see any need of change. MALONE.

565. Grown fear'd and tedious;——] What we go to with reluctance, may be said to be *fear'd*.

JOHNSON.

567. —with boot,——] *Boot* is profit, advantage, gain. So, in *M. Kyffen's* translation of the *Andria* of *Terence*, 1588: “You obtained this at my hands, and I went about it while there was any *boot*.”

Again, in *The Pinner of Wakefield*, 1599:

“Then list to me: Saint Andrew be my *boot*,

“But I'll raze thy castle to the very ground.”

STEEVENS.

———change for an idle plume

Which the air beats for vain. Oh place! Oh form! &c.] There is, I believe, no instance in Shakspeare, or any other author, of “for vain” being used for “in vain.” Besides, has the air or wind less effect on a feather than on twenty other things? or rather, is not the reverse of this the truth? An *idle plume* assuredly is not that “ever-fixed mark,” of which

our

our author speaks elsewhere, "that looks on tempests, and is never shaken." The old copy has *vaine*, in which way a *vane* or weather-cock was formerly spelt. [See *Minshieu's Dict.* 1617, *in verb.*—So also, in *Love's Labour's Lost*, act iv. sc. 1. edit. 1623, "What *vaine*? what weathercock?"] I would therefore read *vane*.—I would exchange my gravity, says Angelo, for an idle feather, which being driven along by the wind, serves, to the spectator, for a *vane* or weathercock. So, in *The Winter's Tale*:

"I am a *feather* for each *wind* that blows."

And in *The Merchant of Venice* we meet a kindred thought:

"——— I should be still

"Plucking the *grass*, to know where sits the *wind*."

The omission of the article is certainly awkward, but not without example. Thus, in *King Lear*:

"Hot questrists after him meet him *at gate*."

Again, in *Coriolanus*; "Go, see him out *at gates*."

Again, in *Titus Andronicus*: "Ascend, fair queen, *Pantheon*."

Again, in *The Winter's Tale*: "'Pray heartily, he be *at palace*!'"

Again, in *Cymbeline*:

"——— can take no greater wound,

"Nor tent, *to bottom*, that."

The author, however, might have written,

"——— an idle plume,

"Which the air beats for *vane* o' the place.—

Oh form,

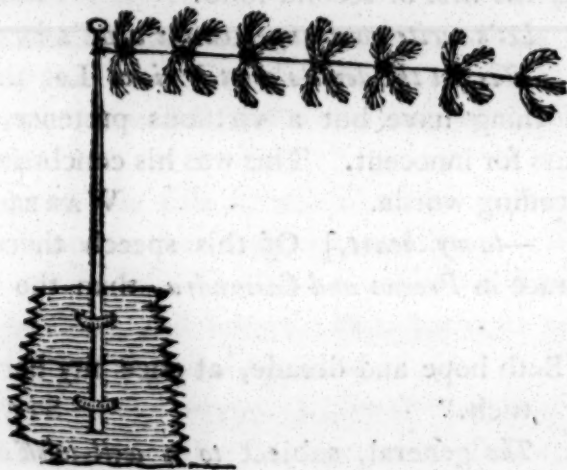
"How often dost *thou*,"—&c.

The

The pronoun *thou*, referring to only *one* antecedent, appears to me strongly to support such a regulation.

MALONE.

The explanation suggested by Mr. Malone approaches, but does not fully reach the object of the poet's allusion. His reference is to the implement on ship-board, denominated the *dog-vane*. It consists of a spindle, at the top of which is fastened a string, having, at regular distances upon it, thin slices of cork, with small plumes inserted on their edges. The instrument thus formed, being easily affected by the wind, serves to point out its direction to the person at the helm, whose view of the vanes on the mast's head is liable to be intercepted by the sails. The figure of the dog-vane is here subjoined.



This implement, in the time of Shakspeare, was, I believe, less simple in its construction. A single
E plume,

plume, properly applied, is capable of answering the purpose.

HENLEY.

569. —*case,—*] For outside, garb, external shew.

JOHNSON.

570. *Wrench awe from fools, and tie the wiser souls*

To thy false seeming ?—————] Here Shak-

spere judiciously distinguishes the different operations of high place upon different minds. Fools are frightened, and wise men are allured. Those who cannot judge but by the eye, are easily awed by splendour; those who consider men as well as conditions, are easily persuaded to love the appearance of virtue dignified with power.

JOHNSON.

571. —*Blood, thou art but blood:]* But has been introduced by some of the modern editors. It is not in either the first or second folio.

MALONE.

572. *Let's write good angel on the devil's horn,*

'Tis not the devil's crest.] i. e. Let the most wicked thing have but a virtuous pretence, and it shall pass for innocent. This was his conclusion from his preceding words.

WARBURTON.

577. —*to my heart,]* Of this speech there is no other trace in *Promos and Cassandra*, than the following :

“Both hope and dreade, at once my harte doth tuch.”

STEEVENS.

584. *The general, subject to a well-wish'd king,]* The *general subject* seems a harsh expression, but *general* was, in our author's time; a word for *people*, so that the *general* is the *people*, or *multitude*, *subject* to a king.

a king. So, in *Hamlet*: "The play pleased not the million; 'twas caviare to the general." JOHNSON.

Mr. Malone observes, that the use of this phrase, "*the general*" for the people, continued so late as to the time of lord Clarendon,—“as rather to be consented to, than that *the general* should suffer.” Clar. Hist. B. V. p. 530. 8vo. edit. I therefore adhere to the old reading, with only a slight change in the punctuation:

The general, subject to a well-wish'd king,
Quit, &c.

i. e. the *generality* who are *subjects*, &c.

Twice in *Hamlet* our author uses *subject* for *subjects*:

“So nightly toils the *subject* of the land.” Act i.

sc. 1.

Again, act i. sc. 2.

“The lists and full proportions, all are made

“Out of his *subject*.”——

The *general subject*, however, may mean the *subjects* in general.

So, in *As You Like It*, act ii. sc. 7.

“Wouldst thou disgorge into the *general world*.”

STEEVENS.

So the duke had before, act i. scene 2. expressed his dislike of popular applause:

“I'll privily away. I love the people,

“But do not like to stage me to their eyes.

“Though it do well, I do not relish well

“Their loud applause and *ave*'s vehement:

E ij

“Nor

“Nor do I think the man of safe discretion,
“That does affect it.”——

I cannot help thinking that Shakspeare, in these two passages, intended to flatter that unkingly weakness of James the First, which made him so impatient of the crowds that flocked to see him, especially upon his first coming, that, as some of our historians say, he restrained them by a proclamation. Sir Symonds D'Ewes, in his *Memoirs of his own Life*, [a MS. in the British Museum] has a remarkable passage with regard to this humour of James. After taking notice, that the king going to parliament, on the 30th of January 1620-1, “spake lovingly to the people, and said, God bless ye, God bless ye;” he adds these words, “contrary to his former hasty and passionate custom, which often, in his sudden distemper, would bid a pox or a plague on such as flocked to see him.”

TYRWHITT.

Mr. Tyrwhitt's judicious remark might find support, if it needed any, from the following passage in a *True Narration of the Entertainment of his Royall Majestie, from the Time of his Departure from Edinbrogh, till his receiving in London, &c. &c. 1603*: “—he was faine to publish an inhibition against the inordinate and dayly accesse of peoples comming,” &c. STEEVENS.

603. *Their sawcy sweetness, that do coin heaven's image*

In stamps that are forbid:—] We meet with nearly the same words in *King Edward III.* a tragedy, 1596, certainly prior to this play:

“——And

“ —— And will your sacred self

“ Commit high treason 'gainst the *king of heaven*,

“ To stamp his *image in forbidden metal*?”

These lines are spoken by the countess of Salisbury, whose chastity, like Isabel's, was assailed by her sovereign.

MALONE.

604. —— 'tis all as easy] *Easy* is here put for light or trifling.

WARBURTON.

605. *Falsely to take away a life true made,*] *Falsely* is the same with *dishonestly, illegally*: so *false*, in the next lines, is *illegal, illegitimate*.

JOHNSON.

606. —— in restrained means,] In forbidden moulds. I suspect *means* not to be the right word, but I cannot find another.

JOHNSON.

I should suspect that the author wrote,

—— in restrained mints,

as the allusion is still to *coining*. Sir W. Davenant omits the passage.

STEEVENS.

On reading this passage, it seemed probable to me that Shakspeare, having already illustrated this thought by an allusion to *coining*, would not give the same image a second time; and that he wrote,

As to put *mettle* in restrained means.

On looking into the folio I found my conjecture confirmed, for that is the original reading. It is likewise supported by a similar expression in *Timon*:

“ —— thy father, that poor rag,

“ Put *stuff* to some she-beggar, and compounded thee

“ Poor rogue hereditary.”

E i i j

Again,

Again, in *The Winter's Tale* :

“ As rank as any flax wench that puts to,
“ Before her troth-plight.”

The sense is clear, and *means* may stand without alteration.—’*Tis as easy wickedly to deprive a man born in wedlock of life, as to have an unlawful commerce with a maid, in order to give life to an illegitimate child.* The thought is simply, that murder is as easy as fornication, and it is as improper to pardon the latter as the former. The words—to make a false one—evidently referring to *life*, shew that the preceding line is to be understood in a natural and not in a metaphorical sense.

Means, I suppose, is here used for *medium* or *object*.

Moulds, however, if the passage be corrupt (which I do not believe to be the case), is a very likely word to have stood here. So, in *Coriolanus* :

“ ———the honour’d mould
“ Wherein this trunk was fram’d.”

Again, in *King Richard II.*

“ ———that bed, that womb,
“ That *mettle*, that self-same mould that fashioned thee,
“ Made him a man.”

Again, in *King Lear* :

“ Crack Nature’s moulds, all germins spill at once,
“ That make ingrateful man !” MALONE.

608. ’*Tis set down so in heaven, but not in earth.*] I would have it considered, whether the train of the discourse does not rather require Isabel to say,

’*Tis*

'Tis so set down in earth, but not in heaven.

When she has said this, *Then*, says Angelo, *I shall poze you quickly.* Would you, who, for the present purpose, declare your brother's crime to be less in the sight of heaven than the law has made it; would you commit that crime, light as it is, to save your brother's life? To this she answers, not very plainly in either reading, but more appositely to that which I propose:

I had rather give my body, than my soul. JOHNSON.

628. *Pleas'd you to do't, at peril, &c.]* The reasoning is thus: Angelo asks, whether there might not be a charity in sin to save this brother? Isabella answers, that if Angelo will save him, she will stake her soul that it were charity, not sin. Angelo replies, that if Isabella would save him at the hazard of her soul, it would be not indeed no sin, but a sin to which the charity would be equivalent.

JOHNSON.

634. *And nothing of your, answer.]* I think it should be read,

And nothing of yours, answer.

You, and whatever is yours, be exempt from penalty.

JOHNSON.

And nothing of your answer, means, and make no part of those for which you shall be called to answer.

STEEVENS.

This passage would be clear, I think, if it were pointed thus:

To have it added to the faults of mine,

And nothing of your, answer.

So

So that the substantive *answer* may be understood to be joined in construction with *mine* as well as *your*. The faults of *mine answer* are the faults which I am to answer for.

TYRWHITT.

642. *Proclaim an enshield beauty—*] An *enshield beauty* is a shielded beauty, a beauty covered as with a shield.

STEEVENS.

————as these black masks

Proclaim an *enshield beauty*, &c.

This should be written *en-shell'd*, or *in-shell'd*, as it is in *Coriolanus*, act iv. sc. 6.

“Thrusts forth his horns again into the world

“That were *in-shell'd* when Marcius stood for Rome.”

These *masks* must mean, I think, the *masks of the audience*: however improperly a compliment to them is put into the mouth of Angelo. As Shakspeare would hardly have been guilty of such an indecorum to flatter a common audience, I think this passage affords ground for supposing that the play was written to be acted at court. Some strokes of particular flattery to the king I have already pointed out; and there are several other general reflections, in the character of the Duke especially, which seem calculated for the royal ear.

TYRWHITT.

I do not think so well of the conjecture in the latter part of this note, as I did some years ago; and therefore I should wish to withdraw it. Not that I am inclined to adopt the idea of the author of *REMARKS*,

&c.

&c. p. 20, as I see no ground for supposing, that Isabella *had* any mask in her hand. My notion at present is, that the phrase, *these black masks*, signifies nothing more than *black masks*; according to an old idiom of our language, by which the demonstrative pronoun is put for the prepositive article. See the *Glossary to Chaucer*, edit. 1775. *This, These*. Shakspeare seems to have used the same idiom, not only in the passage quoted by Mr. Steevens from *Romeo and Juliet*, but also in the First Part of *Henry IV.* act i. scene 3.

“——and but for *these* vile guns,

“He would himself have been a soldier.”

With respect to the former part of this note, though the *Remarker* has told us that “*enshield* is CERTAINLY put by construction for *enshielded* ;” I have no objection to leaving my conjecture in its place, till some authority is produced for such an usage of *enshield* or *enshielded*.

TYRWHITT.

Sir W. Davenant reads—as a black mask ; but I am afraid Mr. Tyrwhitt is too well supported in his first supposition, by a passage at the beginning of *Romeo and Juliet* :

“*These* happy masks that kiss fair ladies’ brows,

“Being black, put us in mind they hide the fair.”

STEEVENS.

648. *Accountant to the law upon that pain.*] *Pain* is here for *penalty*, *punishment*.

JOHNSON.

651. (*As I* subscribe not that,—] To subscribe means,

means, to *agree to*. Milton uses the word in the same sense.

So, in Marlow's *Lust's Dominion*, 1661 :

"Subscribe to his desires."

STEEVENS.

652. *But in the loss of question*)——] The *loss* of question I do not well understand, and should rather read,

But in the toss of question.

In the *agitation*, in the *discussion* of the question. To *toss* an argument is a common phrase. JOHNSON.

But in the loss of question. This expression, I believe, means, *but in idle supposition, or conversation that tends to nothing*, which may therefore, in our author's language, be called *the loss of question*.

Thus in *Coriolanus*, act iii. sc. 1.

"The which shall turn you to no other harm,

"Than so much *loss of time*."

Question, in Shakspeare, often bears this meaning. So, in his *Tarquin and Lucrece* :

"And after supper, long he *questioned*

"With modest Lucrece," &c.

STEEVENS.

The following passages add strength to Dr. Johnson's conjecture :

"I could *toss* woe for woe until to-morrow,

"But then we'd wake the wolf with bleating sorrow."

Acolastus his Afterwit, 1606.

"Whether it were a *question* mov'd by chance,

"Or spitefully of purpose (I being there,

"And your own countryman), I cannot tell;

"But

“ But when much *tossing*
 “ Had bandied both the king and you, as pleas’d
 “ Those that took up the rackets”——

Noble Spanish Soldier, by Rowley, 1634.

So, in *Melvil's Memoirs, 1683*: “ Having *toss'd* some words upon this matter, she being desirous of an honest colour or pretext, appeared the more readily satisfied in that point.”

Question is here used, as in many other places, for conversation.

MALONE.

656. *Of the all-binding law;——*] The old editions read:

——all-building law,——

from which the editors have made *all-holding*; yet Mr. Theobald has *binding* in one of his copies.”

JOHNSON.

686. *If not a feodary, but only he, &c.*] This is so obscure, but the allusion so fine, that it deserves to be explained. A *feodary* was one that, in the times of vassalage, held lands of the chief lord, under the tenure of paying rent and service: which tenures were called *feuda* amongst the Goths. Now, says Angelo, “ we are all frail; yes, replies Isabella; if all mankind were not *feodaries*, who owe what they are to this tenure of *imbecility*, and who succeed each other by the same tenure, as well as my brother, I would give him up.” The comparing mankind, lying under the weight of original sin, to a *feodary*, who owes *suit* and *service* to his lord, is, I think, not ill imagined.

WARBURTON.

Shakspeare

Shakspeare has the same allusion in *Cymbeline*:

“——senseless bauble,

“Art thou a *feodarie* for this act?”

Again, in the prologue to Marston's *Sophonisba*, 1606:

“For seventeen kings were Carthage *feodars*.”

The old copy reads—*thy* weakness. STEEVENS.

689. ——glasses——

Which are as easy broke as they make forms.]

Would it not be better to read,

——take forms.

JOHNSON.

692. *In profiting by them.*——] In imitating them, in taking them for examples. JOHNSON.

694. *And credulous to false prints.*] i. e. take any impression. WARBURTON.

705. ——speak the former language.] Isabella answers to his circumlocutory courtship, that she has but *one tongue*, she does not understand this new phrase, and desires him to talk his *former language*, that is, to talk as he talked before. JOHNSON.

710. *I know, your virtue hath a licence in't,*] Alluding to the licences given by ministers to their spies, to go into all suspected companies, and join in the language of malecontents. WARBURTON.

711. *Which seems a little fouler, &c.*] So, in *Promos and Cassandra*:

“*Cas.* Renowned lord, you use this speech (I hope) your thrall to trye,

“If otherwise, my brother's life so deare I will not bye.

“*Pro.*

"Pro. Fair dame, my outward looks my inward thoughts bewray,

"If you mistrust, to search my harte, would God you had a kaye." STEEVENS.

716. ——— *Seeming, seeming!*—] Hypocrisy, hypocrisy; counterfeit virtue. JOHNSON.

723. My vouch against you,——] I believe that *vouch against* means no more than denial. JOHNSON.

729. ——— *and prolixious blushes,*] The word *prolixious* is not peculiar to Shakspeare. I find it in *Moses, his Birth and Miracles*, by Drayton:

"Most part by water, more *prolixious* was," &c. Again, in the Dedication to *Gabriel Harvey's Hunt is Up*, 1598:

"——rarifier of *prolixious* rough barbarism," &c. Again, in Nash's *Lenten Stuff*, &c. 1599:

"——well known unto them by his *prolixious* sea-wandering." STEEVENS.

732. ——— *die the death,*] This seems to be a solemn phrase for death inflicted by law. So, in *Midsummer-Night's Dream*:

"Prepare to *die the death.*" JOHNSON.

It is a phrase taken from Scripture. STEEVENS.

The phrase is a *good phrase*, as Shallow says, but I do not conceive it to be either of *legal* or *scriptural* origin. Chaucer uses it frequently. See *Cant. Tales*, verse 607.

"They were adradde of him, as of *the deth.*"

verse 1222.

"*The deth* he feleth thurgh his herte smite."

F

It

It seems to have been originally a mistaken translation of the French *La Mort*.

TYRWHITT.

745. ————*prompture*———] Suggestion, temptation, instigation.

JOHNSON.

746. ————*such a mind of honour*,] This, in Shakspeare's language, may mean, *such an honourable mind*, as he uses elsewhere *mind of love*, for *loving mind*. Thus in *Philaster*:

“———I had thought, thy *mind*

“Had been of *honour*.”

STEEVENS.

ACT III.

Line 5. **B**E *absolute for death*;——] Be determined to die, without any hope of life.

“———*The hour, which exceeds expectation, will be welcome.*”

JOHNSON.

8. *That none but fools would keep*:——] The meaning seems this, that *none but fools would wish to keep life*; or, *none but fools would keep it*, if choice were allowed. A sense, which whether true or not, is certainly innocent.

JOHNSON.

Keep, in this place, I believe, may not signify *preserve*, but *care for*. “No lenger for to liven I ne *kepe*,” says Æneas in Chaucer's *Dido, Queen of Carthage*;

thage; and elsewhere, "That I *kepe* not hearsed be:"
i. e. which I *care* not to have rehearsed.

Again, in the *Knight's Tale*, late edit. ver. 2240:

"I *kepe* nought of armes for to yelp."

Again, in a *Mery Jeste of a Man called Howleglas*,
bl. let. no date:

"Then the parson bad him remember that he had
a soule for to *kepe*, and he preached and teached to
him the use of confession," &c. STEEVENS.

See the Glossary to the late edit. of the *Canterbury
Tales of Chaucer*, v. *kepe*. MALONE.

8. ———a breath thou art,

Servile to all the skiey influences

That do this habitation, where thou keep'st,

Hourly afflict:—] The editors have changed
[dost] to [do] without necessity or authority. The
construction is not "the skiey influences, that do,"
but, "a breath thou art, that dost," &c. If the
second line be enclosed in a parenthesis, all the diffi-
culty will vanish. PORSON.

10. *That do this habitation,—*] This reading is
substituted by Sir Thomas Hanmer, for

That dost——

JOHNSON.

11. ———merely, thou art death's fool;

For him thou labour'st by thy flight to shun,

And yet runnest toward him still:—] In those
old farces called *Moralities*, the *fool* of the piece, in
order to shew the inevitable approaches of death, is
made to employ all his stratagems to avoid him;
which, as the matter is ordered, bring the *fool* at

Fij

every

every turn, into his very jaws. So that the representation of these scenes would afford a great deal of good *mirth* and *morals* mixed together. And from such circumstances, in the genius of our ancestors publick diversions, I suppose it was, that the old proverb arose, of *being merry and wise*.

WARBURTON.

Such another expression as *death's fool*, occurs in *The Honest Lawyer*, a comedy by S. S. 1616:

“Wilt thou be a *fool of fate*? who can

“Prevent the destiny decreed for man?”

STEEVENS.

It is observed by the editor of *The Sad Shepherd*, 8vo. 1783, p. 154, that the initial letter of Stow's Survey, contains a representation of a struggle between *Death* and the *Fool*; the figures of which were most probably copied from those characters as formerly exhibited on the stage.

REED.

15. *Are nurs'd by baseness*:—] Shakspeare meant to observe, that a minute analysis of life at once destroys that splendour which dazzles the imagination. Whatever grandeur can display, or luxury enjoy, is procured by *baseness*, by offices of which the mind shrinks from the contemplation. All the delicacies of the table may be traced back to the shambles and the dunghill, all magnificence of building was hewn from the quarry, and all the pomp of ornament dug from among the damp and darkness of the mine.

JOHNSON.

This is a thought which Shakspeare delights to express.

So,

So, in *Antony and Cleopatra*:

“——our *dungy earth* alike

“Feeds man as beast.”

Again:

“Which sleeps, and never palates more, the *dung*,

“*The beggar’s nurse, and Cæsar’s.*” STEEVENS.

16. ——*the soft and tender fork*

Of a poor worm:—] *Worm* is put for any creeping thing or *serpent*. Shakspeare supposes falsely, but according to the vulgar notion, that a serpent wounds with his tongue, and that his tongue is *forked*. He confounds reality and fiction, a serpent’s tongue is *soft* but not *forked* nor hurtful. If it could hurt, it could not be soft. In the *Midsummer Night’s Dream* he has the same notion:

“——With *doubler tongue*

“Than thine, O serpent, never adder *stung.*”

JOHNSON.

Shakspeare might have caught this idea from old tapestries or paintings, in which the tongues of serpents and dragons always appear barbed like the point of an arrow.

STEEVENS.

17. ——*Thy best of rest is sleep,*

And that thou oft provok’st; yet grossly fear’st

Thy death, which is no more.—] Evidently

from the following passage of Cicero: “*Habes somnum imaginem mortis, eamque quotidie indues, & dubitas quin sensus in morte nullus sit cum in ejus simulacro videas esse nullum sensum.*” But the Epicurean insinuation is,

F i i j

with

with great judgment, omitted in the imitation.

WARBURTON.

Here Dr. Warburton might have found a sentiment worthy of his animadversion. I cannot without indignation find Shakspeare saying, that *death is only sleep*, lengthening out his exhortation by a sentence which in the friar is impious, in the reasoner is foolish, and in the poet trite and vulgar.

JOHNSON.

This was an oversight in Shakspeare; for in the second scene of the fourth act, the Provost speaks of the desperate Barnardine, as one who regards death only as a *drunken sleep*.

STEEVENS.

The indignation of Dr. Johnson against Shakspeare is both intemperate and ill-placed, as must appear to any one who will consider the Scripture account of death. The Duke's argument adverts to the relinquishment of life, and not the consequences after death of a life mispent. In respect to these, Claudio had before told him, he "*was prepared*."—If Shakspeare in this instance stood in need of apology, I fear the one suggested by Mr. Steevens would leave him in the lurch.

HENLEY.

19. —*Thou art not thyself*;) Thou art perpetually repaired and renovated by external assistance, thou subsistest upon foreign matter, and hast no power of producing or continuing thy own being.

JOHNSON.

24. —*strange effects*;) For *effects* read *affects*; that is, *affections*, *passions* of mind, or disorders of body variously *affected*. So, in *Othello*: "*The young affects*."

JOHNSON.

31. —*serpigo*—] The *serpigo* is a kind of
tetter. STEEVENS.

32. —*Thou hast nor youth, nor age ;
But, as it were, an after-dinner's sleep,
Dreaming on both :—*] This is exquisitely
imagined. When we are young, we busy ourselves
in forming schemes for succeeding time, and miss the
gratifications that are before us ; when we are old, we
amuse the languor of age with the recollection of
youthful pleasures or performances ; so that our life,
of which no part is filled with the business of the pre-
sent time, resembles our dreams after dinner, when
the events of the morning are mingled with the de-
signs of the evening. JOHNSON.

34. —*for all thy blessed youth
Becomes as aged, and doth beg the alms
Of palsied eld ; and when thou'rt old, and rich,
Thou hast neither heat, &c.*] Shakspeare here
declares that man has *neither youth nor age* ; for in
youth, which is the *happiest* time, or which might be
the *happiest*, he commonly wants means to obtain
what he could enjoy ; he is dependent on *palsied eld* :
must beg alms from the coffers of hoary avarice ; and
being very niggardly supplied, *becomes as aged*, looks,
like an old man, on happiness which is beyond his
reach. And, when *he is old and rich*, when he has
wealth enough for the purchase of all that formerly
excited his desires, he has no longer the powers of
enjoyment ;

—has

—has neither heat, affection, limb, nor beauty,
To make his riches pleasant.—

I have explained this passage according to the present reading, which may stand without much inconvenience; yet I am willing to persuade my reader, because I have almost persuaded myself, that our author wrote,

—for all thy blasted youth
Becomes as aged—

JOHNSON.

The sentiment contained in these lines, which Dr. Johnson has explained with his usual precision, occurs again in the forged letter that Edmund delivers to his father, as written by Edgar; *King Lear*, act i. sc. 2. "This policy, and reverence of age, makes the world bitter to the best of our times; keeps our fortunes from us till our oldness cannot relish them."

The above words printed in Italicks support, I think, the reading of the old copy,—"*blessed youth*," and show that any emendation is unnecessary.

MALONE.

36. —*palsied* eld;—] *Eld* is generally used for *old age*, *decrepitude*. It is here put for *old people*, *persons worn out with years*.

So, in Marston's *Dutch Courtezan*, 1604:

"Let colder *eld* their strong objections move."

Gower uses it for *age* as opposed to *youth*:

"His *elde* had turned into youth."

De Confessione Amantis, Lib. V. fol. 106.

STEEVENS.

40. —*more thousand deaths :—*] For this Sir T. Hanmer reads :

——*a thousand deaths :—*

The meaning is not only *a thousand deaths*, but *a thousand deaths* besides what have been mentioned.

JOHNSON.

Bring them to speak where I may be concealed,

Yet hear them.] Thus the modern editions.

The old copy, published by the players, gives the passage thus :

Bring them to hear me speak, where I may be conceal'd.

I believe we should read,

Bring me to hear them speak, where I may be conceal'd.

STEEVENS.

The second folio authorizes the reading of the modern editions.

TYRWHITT.

56. —*as all comforts are ; most good in deed :*] If this reading be right, Isabella must mean that she brings something better than *words* of comfort, she brings an assurance of *deeds*.

JOHNSON.

The old copy reads :

“ Why,

“ As all comforts are : most good, most good indeede.”

I believe the old reading, as explained by Dr. Johnson, is the true one. So, in *Macbeth* :

“ We're yet but young *in deed*.”

STEEVENS.

I would read the lines thus :

Claud. Now, sister, what's the comfort ?

Isab.

Isab. Why, as all comforts are, most good. Indeed lord Angelo, &c.

Indeed is the same as *in truth*, or *truly*, the common beginning of speeches in Shakspeare's age. See Charles the First's Trial. The king and Bradshaw seldom say any thing without this preface: "Truly, Sir."—

BLACKSTONE.

59. —an everlasting leiger :

Therefore your best appointment—] *Leiger* is the same with resident. *Appointment*; preparation; act of fitting, or state of being fitted for any thing. So in old books, we have a knight well *appointed*; that is, well armed and mounted, or fitted at all points.

JOHNSON.

The word *leiger* is thus used in the comedy of *Look about You*, 1600 :

"Why do you stay, sir?—

"Madam, as *leiger* to solicit for your absent love."

Again, in *Leicester's Commonwealth*, "a special man of that hasty king, who was his *Ledger*, or Agent, in London," &c.

STEEVENS.

60. —*your best appointment—*] The word *appointment*, on this occasion, should seem to comprehend confession, communion, and absolution. "Let him (says Escalus) be furnished with divines, and have all charitable preparation." The King in *Hamlet*, who was cut off prematurely, and without such preparation, is said to be *dis-appointed*. *Appointment*, however, may be more simply explained by the following passage in *The Antipodes*, 1638 :

"——your

"———your lodging

"Is decently appointed." *i. e.* prepared, furnished.

STEEVENS.

71. ———a restraint,——

To a determin'd scope.] A confinement of your mind to one painful idea; to ignominy, of which the remembrance can neither be suppressed nor escaped.

JOHNSON.

72. *Though all the world's vastidity——]* The old copy reads: *Through* all, &c.

MALONE.

84. ———the poor beetle, &c.] The reasoning is, that death is no more than every being must suffer, though the dread of it is peculiar to man; or perhaps, that we are inconsistent with ourselves, when we so much dread that which we carelessly inflict on other creatures, that feel the pain as acutely as we.

JOHNSON.

90. *I will encounter darkness as a bride,*

And hug it in mine arms.] So in the first part of *Jeronimo, or the Spanish Tragedy*, 1605:

"———night,

"That yawning Beldam, with her jetty skin,

"'Tis she I hug as mine effeminate bride."

STEEVENS.

97. ———*follies doth emmew,*] Forces follies to lie in cover, without daring to show themselves.

JOHNSON.

98. *As faulcon doth the fowl,—]* In whose presence the follies of youth are afraid to show themselves, as the fowl is afraid to flutter while the faulcon hovers over it.

So, in the Third Part of *King Henry VI.*

“ ——— not he that loves him best,

“ The proudest he that holds up Lancaster,

“ *Dares stir a wing*, if Warwick shakes his bells.”

To *emmew* is a term in falconry used by Beaumont and Fletcher, in *The Knight of Malta*:

“ ——— I have seen him scale

“ As if a falcon had run up a train,

“ Clashing his warlike pinions, his steel'd cuirass,

“ And, at his pitch, *emmew* the town below him.”

STEEVENS.

99. *His filth within being cast,——*] To cast a pond, is to empty it of mud.

JOHNSON.

101. *The princely Angelo?——*

—princely guards!——] The first folio has in both places, *prenzie*, from which the other folios made *princely*, and every editor may make what he can.

JOHNSON.

Princely guards mean no more than the ornaments of royalty, which Angelo is supposed to assume during the absence of the Duke. The stupidity of the first editors is sometimes not more injurious to Shakspeare, than the ingenuity of those who succeeded them.

In the old play of *Cambyzes*, I meet with the same expression. *Sisamnes* is left by *Cambyzes* to distribute justice while he is absent; and in a soliloquy says,

“ Now may I wear the brodered garde,

“ And lye in downe bed soft.”

Again, the queen of *Cambyzes* says:

" I do forsake these broder'd *gardes*

" And all the facions new." STEEVENS.

115. — *as a pin.*] So in *Hamlet*:

" I do not set my life at *pin's* fee." STEEVENS.

120. *When he would force it,—*] *Put it in force.*

WARBURTON.

— *Has he affections in him*

That thus can make him bite the law by the nose?

When he would force it, sure it is no sin;

Or of the deadly seven it is the least.] I was led into a mistake concerning this passage, and into a hasty censure of Dr. Warburton, by the false pointing of the modern editions, according to which, the word *force* could not admit of his interpretation. But I am now convinced that he was right, and that these lines should be pointed thus:

— *Has he affections in him*

That thus can make him bite the law by the nose,

When he would force it?—Sure it is no sin,

Or of the deadly seven it is the least.

Is he actuated by passions that impel him to transgress the law, at the very moment that he is enforcing it against others? [I find, he is.] Surely then [since this is so general a propensity] it is no sin, or at least a venial one. So, in the next act:

" — *A deflower'd maid,*

" *And by an eminent body that enforce'd*

" *The law against it.*"

Force is again used for *enforce* in *King Henry VIII.*

G

" If

“ If you will now unite in your complaints,

“ And *force* them with a constancy.”——

Again, in *Coriolanus* :

“ Why *force* you this ? ”

MALONE.

123. *If it were damnable, &c.*] Shakspeare shows his knowledge of human nature in the conduct of Claudio. When Isabella first tells him of Angelo's proposal, he answers, with honest indignation, agreeably to his settled principles,

Thou shalt not do't.

But the love of life being permitted to operate, soon furnishes him with sophistical arguments, he believes it cannot be very dangerous to the soul, since Angelo, who is so wise, will venture it.

JOHNSON.

125. *Be perdurably fin'd?—*] *Perdurably* is lastingly. So, in *Othello* :

“ ——cables of *perdurable* toughness.”

STEEVENS.

132. —*delighted spirit*] *i. e.* the spirit accustomed here to ease and delights. This was properly urged as an aggravation to the sharpness of the torments spoken of.

WARBURTON.

I think with Dr. Warburton, that by the *delighted spirit* is meant, *the soul once accustomed to delight*, which of course must render the sufferings, afterwards described, less tolerable. Thus our author calls youth, *blessed*, in a former scene, before he proceeds to shew its wants and its inconveniencies.

STEEVENS.

138. —*lawless and incertain thoughts*] Conjecture sent out to wander without any certain direction,

and ranging through all possibilities of pain.

JOHNSON.

141. — *penury*, —] The first folio reads *perjury*.
MALONE.

143. *To what we fear of death.*] Most certainly the idea of the “spirit bathing in fiery floods,” or of residing “in thrilling regions of thick-ribbed ice,” is not original to our poet; which is the whole that is wanted for the argument: but I am not sure that they came from the Platonick hell of Virgil. The monks also had their hot and their cold hell, “the fyrste is fyre that ever brenneth, and never gyveth lighte,” says an old homily:—“The seconde is passying cold, that yf a greate hylle of fyre were cast therin, it shold torn to yce.” One of their legends, well remembered in the time of Shakspeare, gives us a dialogue between a bishop and a soul tormented in a piece of ice which was brought to cure a *brenning heate* in his foot; take care, that you do not interpret this the *gout*, for I remember Menage quotes a canon upon us,

“Si quis dixerit episcopum *podagrâ* laborare, anathema sit.”

Another tells us of the soul of a monk fastened to a rock, which the winds were to blow about for a twelvemonth, and purge of its enormities. Indeed this doctrine was before now introduced into poetick fiction, as you may see in a poem, “where the lover declareth his pains to exceed far the pains of hell,” among the many miscellaneous ones subjoined to the works of Surrey. Nay, a very learned and inquisi-

Gij

tive

tive brother-antiquary hath observed to me, on the authority of Blefkenius, that this was the ancient opinion of the inhabitants of Iceland, who were certainly very little read either in the poet or the philosopher.

FARMER.

Lazarus, in the *Shepherd's Calendar*, is represented to have seen these particular modes of punishment in the infernal regions :

“ Secondly, I have seen in hell a floud frozen as ice, wherein the envious men and women were plunged unto the navel, and then suddainly came over them a right cold and great wind that grieved and pained them right sore,” &c.

STEEVENS.

152. *Is't not a kind of incest,—*] In *Isabella's* declamation there is something harsh, and something forced and far-fetched. But her indignation cannot be thought violent, when we consider her not only as a virgin, but as a nun.

JOHNSON.

155. *——a warped slip of wilderness*] *Wilderness* is here used for *wildness*, the state of being disorderly. So, in the *Maid's Tragedy* :

“ And throws an unknown *wilderness* about me.”
Again, in *Old Fortunatus*, 1600 :

“ But I in *wilderness* totter'd out my youth.”
The word, in this sense, is now obsolete, though employed by Milton :

“ The paths, and bowers, doubt not, but our joint hands

“ Will keep from *wilderness* with ease.”

STEEVENS.

156. —Take my defiance:] *Defiance is refusal*.
So, in *Romeo and Juliet*:

"I do *defy* thy commiseration." STEEVENS.

163. —but a trade:] A custom; a practice; an established habit. So we say of a man much addicted to any thing, *he makes a trade of it*. JOHNSON.

185. Do not satisfy your resolution with hopes that are fallible:] The sense is this. Do not rest with satisfaction on hopes that are fallible. STEEVENS.

190. Hold you there;—] Continue in that resolution. JOHNSON.

197. In good time.] i. e. *a la bonne heure*, so be it, very well. The same expression occurs in the *Two Gentlemen of Verona*, and in *Richard III*. STEEVENS.

241. —her combinate husband,—] *Combinat* is betrothed, settled by contract. STEEVENS.

264. —only refer yourself to this advantage,—] This is scarcely to be reconciled to any established mode of speech. We may read, *only reserve yourself to, or only reserve to yourself this advantage*.

JOHNSON.

274. —the corrupt deputy scaled.—] To scale the deputy may be, to reach him, notwithstanding the elevation of his place; or it may be, to strip him and discover his nakedness, though armed and concealed by the investments of authority.

JOHNSON.

To scale, as may be learned from a note to *Coriolanus*, act i. sc. 1. most certainly means, to disorder, to disconcert, to put to flight. An army routed is called by Holinshed an army scaled. The word some-

times signifies to *diffuse* or disperse; at others, as I suppose in the present instance, to *put into confusion*.

STEEVENS.

To *scale* is certainly to *reach* as well as to *disperse* or *spread abroad*, and hence its application to a routed army which is *scattered over the field*. The Duke's meaning appears to be, either that Angelo would be *over-reached*, as a town is by the scalade, or that his true character would be *spread* or *laid open*, so that his vileness would become evident. Dr. Warburton thinks it is *weighed*, a meaning which Dr. Johnson affixes to the word in another place. See *Coriolanus*, act i. scene 1.

REMARKS.

285. —the moated grange—] A *grange* is a solitary farm-house. So, in *Othello*:

“———this is Venice,

“My house is not a *grange*.”

STEEVENS.

A *grange* implies some one particular house immediately inferior in rank to a *hall*, situated at a small distance from the town or village from which it takes its name; as *Hornby-Grange*, *Blackwell-Grange*; and is in the neighbourhood simply called *The Grange*. Originally, perhaps, these buildings were the lord's *granary* or store-house, and the residence of his chief bailiff. (*Grange*, from *Granagium*, Lat.)

REMARKS.

294. —*bastard*.] A kind of sweet wine, then much in vogue, from the Italian *bastardo*.

WARBURTON.

296. —since of two usuries, &c.] Sir Thomas Hanmer corrected the passage thus:—since of two

usurers

usurers the merriest was put down, and the worser allowed, by order of law, a furr'd gown, &c. His punctuation is right, but the alteration, small as it is, appears more than was wanted. *Usury* may be used by an easy license for the *professors of usury*.

JOHNSON.

304. — *father* : —] In return to Elbow's blundering address of *good father friar*, i. e. *good father brother*, the duke humorously calls him, in his own style, *good brother father*. This would appear still clearer in French. *Dieu vous benisse, mon pere frere.*—*Et vous aussi, mon frere pere*. There is no doubt that our *friar* is a corruption of the French *frere*.

TYRWHITT.

316. *I drink, I eat, array myself, and live.*] The old editions have,

I drink, I eat away myself, and live.

This is one very excellent instance of the sagacity of our editors, and it were to be wished heartily, that they would have obliged us with their physical solution, how a man can *eat away* himself, *and live*. Mr. Bishop gave me that most certain emendation, which I have substituted in the room of the former foolish reading; by the help whereof, we have this easy sense: that the clown fed himself, and put clothes on his back, by exercising the vile trade of a bawd.

THEOBALD.

329. *That we were all, as some would seem to be,
Free from all faults, as faults from seeming free!*
I think

I think we should read with Hanmer :

Free from all faults, as *from faults* seeming free.
i. e. *I wish we were all as good as we appear to be*; a sentiment very naturally prompted by his reflection on the behaviour of Angelo. Hanmer has only transposed a word to produce a convenient sense.

STEEVENS.

The first and second folio have

Free from our faults,—— MALONE.

331. *His neck will come to your waist, a cord, sir.*] That is, his neck will be tied, like your waist, with a rope. The friars of the Franciscan order, perhaps of all others, wear a hempen cord for a girdle. Thus Buchanan :

"Fasc gemant suis,

"Variata terga funibus."

JOHNSON.

337. *Pygmalion's images, newly made woman,*—] By *Pygmalion's images, newly made woman*, I believe Shakspeare meant no more than—Have you no women now to recommend to your customers, as fresh and untouched as *Pygmalion's* statue was, at the moment when it became flesh and blood? The passage may, however, contain some allusion to a pamphlet printed in 1598, called—*The Metamorphosis of Pygmalion's Image, and certain Satires*. I have never seen it, but it is mentioned by Ames, p. 568; and whatever its subject might be, we learn from an order signed by the archbishop of Canterbury and the bishop of London, that this book was commanded to be burnt.

The

The order is inserted at the end of the second volume of the entries belonging to the Stationers-Company.

STEEVENS.

"Is there none of *Pygmalion's* images newly made woman, to be had now?" If Marston's *Metamorphosis of Pygmalion's Image* be alluded to, I believe it must be in the *argument*.—"The *maide* (by the power of Venus) was metamorphosed into a living woman."

FARMER.

There may, however, be an allusion to a passage in Lilly's *Woman in the Moone*, 1597. The inhabitants of *Utopia* petition *Nature* for females, that they may, like other beings, propagate their species. *Nature* grants their request, and "they draw the curtains from before *Nature's* shop, where stands an image clad, and some unclad, and they bring forth the clothed image," &c.

STEEVENS.

By *Pygmalion's* images newly made women, I do not understand, with Mr. Steevens, *virgins as fresh as if they came recently from the hands of Pygmalion*. I rather think the meaning is: Is there no courtesan, who being newly made woman, [i. e. lately debauched,] still retains the appearance of chastity, and looks as cold as a statue, to be had? &c.

The following passage in *Blurt Master Constable*, a comedy, by Middleton, 1602, seems to authorize this interpretation:

"*Laz.* Are all these women?"

"*Imp.* No, no, they are half men and half women.

"*Laz.*

“*Laz.* You apprehend too fast. I mean by women, wives; for wives are no maids, *nor are maids women.*”

Mulier, in Latin, had precisely the same meaning.

MALONE.

340. —*what say'st thou to this tune, matter, and method? Is't not drown'd i' the last rain?*] Lucio asks Pompey, whether his *answer* was not drown'd in the last rain? but Pompey returns *no answer* to any of his questions: or, perhaps, he means to compare Pompey's miserable appearance to a *drown'd mouse*. So, in *King Henry VI.* Part I.

“Or piteous they will look, like *drowned mice.*”

STEEVENS.

341. —*what say'st thou, trot?*—] So, in *Wily Beguiled*, 1613: “Thou toothless old *trot* thou.” Again, in the *Wise Woman of Hogsden*, 1638:

“What can this witch, this wizard, or old *trot*?”

STEEVENS.

Trot, or as it is now often pronounced, honest *trout*, is a familiar address to a man among the provincial vulgar.

JOHNSON.

342. —*Which is the way?*—] *What is the mode now?*

JOHNSON.

349. —*in the tub.*] The method of cure for venereal complaints is grossly called the *powdering tub*.

JOHNSON.

It was so called from the method of cure. See the notes on—“the *tub-fast* and the *diet*”—in *Timon*, act iv.

STEEVENS.

356. —say *I sent thee thither.*—] Shakspeare seems here to allude to the words used by Gloster in *Henry VI. Part III. act v. sc. 6.*

“Down, down to hell ; and say—*I sent thee thither.*”

REED.

—go; say *I sent thee thither. For debt, Pompey? or how?*] It should be pointed thus, *Go, say I sent thee thither for debt, Pompey; or how—i. e. to hide the ignominy of thy case, say, I sent thee to prison for debt, or whatever other pretence thou fanciest better. The other humorously replies, For being a bawd, for being a bawd, i. e. the true cause is the most honourable. This is in character.*

WARBURTON.

I do not perceive any necessity for the alteration. Lucio first offers him the use of his name to hide the seeming ignominy of his case; and then very naturally desires to be informed of the true reason why he was ordered into confinement.

STEEVENS.

367. —*it is not the wear.*] *i. e. it is not the fashion.*

STEEVENS.

376. *Then, Pompey? nor now.*] I think there should not be a note of interrogation here. The meaning is: *I will neither bail thee then, nor now. So again in this play,*

“*More, nor less to others paying.*”— MALONE.

379. *Go,—to kennel, Pompey,—go.*] It should be remembered, that *Pompey* is the common name of a dog, to which allusion is made in the mention of a kennel.

JOHNSON.

395. *It is too general a vice,——*] Yes, replies Lucio, *the vice is of great kindred; it is well ally'd, &c.* As much as to say, Yes, truly, it is general; for the greatest men have it as well as we little folks. A little lower he taxes the duke personally with it.

EDWARDS.

408. *——and he is a motion ungenerative, that's infallible.*] A *motion generative* means a *puppet* of the masculine gender; a thing that appears to have those powers of which it is not in reality possessed.

STEEVENS.

418. *——much detected for women;——*] This appears so like the language of *Dogberry*, that at first I thought the passage corrupt, and wished to read *suspected*. But perhaps *detected* had anciently the same meaning. So in an old collection of tales, entitled, *Wits, Fits, and Fancies*, 1595: “—An officer whose daughter was *detected* of dishonestie, and generally so reported.”— That *detected* is there used for *suspected*, and not in the present sense of the word, appears, I think, from the words that follow—*and generally so reported*, which seem to relate not to a *known* but *suspected* fact.

MALONE.

In Rich's *Adventures of Simonides*, 1584, 4to. “all Rome, *detected* of inconstancie.”

HENDERSON.

423. *——clack-dish:]* The beggars, two or three centuries ago, used to proclaim their want by a wooden dish with a moveable cover, which they clacked to shew that their vessel was empty. This appears

appears from a passage quoted on another occasion by Dr. Grey.

Dr. Grey's assertion may be supported by the following passage in an old comedy, called *The Family of Love*, 1608:

"Can you think I get my living by a bell and a *clack-dish*?"

"By a bell and a *clack-dish*? how's that?"

"Why, by begging, sir," &c.

Again, in Henderson's Supplement to Chaucer's *Troilus and Cresseid*:

"Thus shalt thou go begging from hous to hous,

"With *cuppe and clappir*, like a Lazarous."

And by a stage-direction in the Second Part of *King Edward IV.* 1619:

"Enter Mrs. Blague very poorly, begging with her basket and a *clap-dish*."

There is likewise an old proverb to be found in Ray's Collection, which alludes to the same custom:

"He *claps his dish* at a wrong man's door."

STEEVENS.

427. — *an inward of his*.] *Inward* is intimate. So in Daniel's *Hymen's Triumph*, 1623:

"You two were wont to be most *inward* friends."

Again, in Marston's *Malecontent*, 1604:

"Come we must be *inward*, thou and I all one."

STEEVENS.

433. — *The greater file of the subject* —] The larger list, the greater number.

JOHNSON.

H

So,

So, in *Macbeth* :

“ the valued *file*.”

STEEVENS.

439. —the business he hath helmed,—] *The difficulties he hath steer'd through.* A metaphor from navigation.

STEEVENS.

472. —ungenitur'd agent—] This word seems to be form'd from *genitoirs*, a word which occurs in Holland's Pliny, Tom. II. p. 321, 560, 589, and comes from the French *genitoirs*, the *genitals*.

TOLLET.

479. —eat mutton on Fridays.—] A wench was called a *laced mutton*.

THEOBALD.

So, in *Doctor Faustus*, 1604, Lechery says,

“ I am one that loves an inch of raw *mutton* better than an ell of *Friday* stockfish.”

STEEVENS.

494. —mercy swear, and play the tyrant.] The idea of *swearing* agrees very well with that of a tyrant in our ancient mysteries.

STEEVENS.

We still say to *swear like an emperor*; and from some old book, of which the writer unfortunately neglected to copy the title, he has noted to *swear like a tyrant*. To *swear like a termagant* is quoted elsewhere.

REMARKS.

519. —from the see,] The folio reads,

—from the sea.

JOHNSON.

See was anciently both written and pronounced *sea*. Hence the merit of Montague's pun, who, when king James complained of his embarrassment, arising from various competitors, in respect to the filling up a vacant

cant

cant bishoprick, replied—"Your majesty may easily do it, if you have faith but as a grain of mustard seed; for no more is necessary than to say to this mountain (referring both to his name and his paunch), be removed into yonder sea, and it shall be done."

HENLEY.

548. —resolved—] *i. e.* satisfied. So, in Middleton's *More Dissemblers besides Women*, act i. sc. 3.

"The blessing of perfection to your thoughts, lady;

"For I'm *resolved* they are good ones." REED.

554. —he is indeed—justice.] *Summum jus, summa injuria.*

STEEVENS.

563. *Pattern in himself to know,*

Grace to stand, and virtue go;] This passage is very obscure, nor can be cleared without a more licentious paraphrase than any reader may be willing to allow. *He that bears the sword of heaven should be not less holy than severe: should be able to discover in himself a pattern of such grace as can avoid temptation, together with such virtue as dares venture abroad into the world without danger of seduction.*

STEEVENS.

"*Pattern in himself to know,*"

Is, to experience in his own bosom an *original* principle of action, which, instead of being borrowed or copied from others, might serve as a *pattern* to them. Our author, in *The Winter's Tale*, has again used the same kind of imagery:

"By the *pattern* of mine own thoughts, I cut out

"The purity of his."

Hij

In

In another of his plays he uses an expression equally hardy and licentious:—"And will have no *attorney* but *myself*;"—which is an absolute catachresis, an attorney importing precisely a person appointed to act for another.

MALONE.

570. *To weed my vice, and let his grow!*] *i. e.* to weed faults out of my dukedom, and yet indulge himself in his own private vices.

STEEVENS.

My vice, for the *vices of my dukedom*, appears to me very harsh.

My, does not, I apprehend, relate to the duke in particular, who had not been guilty of any vice, but to any indefinite person.—The meaning seems to be—to destroy by *extirpation* (as it is expressed in another place) a fault that I have committed, and to suffer his own vices to grow to a rank and luxuriant height.

The speaker, for the sake of argument, puts himself in the case of an offending person.

MALONE.

To weed my vice, and let his grow!] The duke is plainly speaking in his own person. What he here terms "*MY vice*," may be explained from his conversation in act i. sc. 4. with Friar Thomas, and especially line 322.

"—'twas *MY fault* to give the people scope."—The *vice of Angelo* requires no explanation.

HENLEY.

572. *Though angel on the outward side!*] Here we see what induced the author to give the outward sainted deputy the name of Angelo.

MALONE.

§80.

580. *So disguise shall, by the disguis'd,] So disguise shall, by means of a person disguised, return an injurious demand with a counterfeit person.* JOHNSON.

ACT IV.

Line 1. *TAKE, oh, take, &c.]* This is part of a little song of Shakspeare's own writing, consisting of two stanzas, and so extremely sweet, that the reader won't be displeased to have the other :

Hide, oh, hide those hills of snow,

Which thy frozen bosom bears,

On whose tops, the pinks that grow,

Are of those that April wears.

But my poor heart first set free,

Bound in those icy chains by thee. Warburton.

This song is entire in Beaumont's *Bloody Brother*, and in Shakspeare's poems. The latter stanza is omitted by Mariana, as not suiting a female character.

Theobald.

Though Sewell and Gildon have printed this among Shakspeare's poems, they have done the same to so many other pieces, of which the real authors are since known, that their evidence is not to be depended on. It is not found in Jaggard's edition of our author's sonnets, which was printed during his life-time.

Our poet, however, has introduced one of the same thoughts in his 142d sonnet:

“ ————not from those lips of thine

“ That have prophan’d their scarlet ornaments,

“ And seal’d false bonds of love, as oft as mine.”

STEEVENS.

Again, in his *Venus and Adonis*, 1593:

“ Pure lips, sweet seals on my soft lips imprinted,

“ What bargains may I make still to be sealing.”

MALONE.

It occurs also in the old Black Letter Translation of *Amadis of Gaule*, 4to. p. 171. “ ————rather with kisses (which are counted the *seales of Love*) they chose to confirm their unanimity, then otherwise to offend a resolved patience.”

REED.

15. *My mirth it much displeas’d, but pleas’d my woe.*] Though the musick soothed my sorrows, it had no tendency to produce light merriment. JOHNSON.

23. ————constantly———] Certainly; without fluctuation of mind. JOHNSON.

So, in the *Merchant of Venice*:

“ Could so much turn the constitution

“ Of any constant man.”

STEEVENS.

30. ————circummur’d with brick,] Circummured, walled round.

“ He caused the doors to be mured and cased up.”

Painter’s Palace of Pleasure.

JOHNSON.

32. —a planched gate,] *i. e.* a gate made of boards. *Planche*, Fr.

A *plancher* is a plank. So, in Lylly's *Maid's Metamorphosis*, 1600 :

“ ——— upon the ground doth lie

“ A hollow *plancher*.”

Again, in Sir Arthur Gorges' translation of Lucan, 1614 :

“ Yet with his hooves doth beat and rent

“ The *planchéd* floore, the barres and chaines.”

STEEVENS.

The expression is common at this day in the west.

36. *There have I, &c.*] In the old copy the lines stand thus :

There have I made my promise upon the

Heavy middle of the night, to call upon him.

STEEVENS.

41. *In action all of precept,——*] *i. e.* shewing the several turnings of the way with his hand ; which action contained so many precepts, being given for my direction.

WARBURTON.

46. *I have possess'd him,——*] I have made him clearly and strongly comprehend.

JOHNSON.

To *possess* had formerly the sense of *inform* or *acquaint*. As, in *Every Man in his Humour*, act i. sc. 5. Captain Bobadil says, “ *possess* no gentleman of our acquaintance with notice of my lodging.”

REED.

49. *That stays upon me ;——*] So in *Macbeth* :

“ *Worthy*

"Worthy Macbeth, we stay upon your leisure."

STEEVENS.

64. —*false eyes*] That is, Eyes insidious and traiterous.

JOHNSON.

So, in Chaucer's *Sompnours Tale*, late edit. v. 7633:

"Ther is ful many an eye, and many an ere,

"Awaiting on a lord," &c.

STEEVENS.

66. —*contrarious quests*] Different reports, running counter to each other.

JOHNSON.

So, in *Othello*:

"The senate has sent out three several *quests*."

STEEVENS.

—————*false and contrarious quests* in this place, rather mean *lying and contradictory messengers*, with whom run volumes of report. An explanation, which the line quoted by Mr. Steevens will serve to confirm,

REMARKS.

82. *Doth flourish the deceit.*————] A metaphor taken from embroidery, where a coarse ground is filled up, and covered with figures of rich materials and elegant workmanship.

WARBURTON.

Flourish is ornament in general. So, in another play of Shakspeare:

"empty trunks o'er-flourish'd by the devil."

STEEVENS.

Dr. Warburton's illustration of the metaphor seems to be inaccurate. The passage from another of Shakspeare's plays, quoted by Mr. Steevens, suggests to us the true one,

"—empty trunks o'er-flourish'd," &c.

The

The term *flourish* alludes to the flowers impressed on the waste printed paper and old books, with which trunks are commonly lined. HENLEY.

83. —[*for yet our tithe's to sow.*] As before, the blundering editors have made a *prince* of the *priestly* Angelo, so here they have made *priest* of the *prince*. We should read *tilth*, *i. e.* our tillage is yet to make. The grain from which we expect our harvest, is not yet put into the ground. WARBURTON.

The reader is here attacked with a petty sophism. We should read *tilth*, *i. e.* our tillage is to make. But in the text it is *to sow*; and who has ever said that his tillage was to *sow*? I believe *tythe* is right, and that the expression is proverbial, in which *tythe* is taken, by an easy metonymy, for *harvest*. JOHNSON.

Dr. Warburton did not do justice to his own conjecture; and no wonder, therefore, that Dr. Johnson has not.—*Tilth* is provincially used for *land till'd*, prepared for sowing. Shakspeare, however, has applied it before in its usual acceptation. FARMER.

Dr. Warburton's conjecture may be supported by many instances in Markham's *English Husbandman*, 1635: "After the beginning of March you shall begin to sowe your barley upon that ground which the year before did lye fallow, and is commonly called your *tilth*, or fallow field." In p. 74 of this book, a corruption, like our author's, occurs. "As before, I said beginning to fallow your *tithe* field;" which is undoubtedly misprinted for *tilth* field. TOLLET.

Tilth

Tilth is used for *crop* or *harvest* by Gower, *De Confessione Amantis*, lib. v. fol. 93. b.

“To sowe cockill with the corne,

“So that the *tilth* is nigh forlorne,

“Which Christ *sew* first his owne honde.”

Shakspeare uses the word *tilth* elsewhere :

“——her plenteous womb

“Expresseth its full *tilth* and husbandry.”

But my quotation from Gower shews that to *sow tilth* was a phrase once in use. STEEVENS.

It does not follow, because Dr. Farmer, Mr. Tollet, and Mr. Steevens have shewn that to *sow tilth* is not nonsense, it ought therefore to displace the original reading. The Duke is speaking in the person of an ecclesiastick; *tythe*, therefore, is a word more in character than *tilth*. Besides, the advantage expected by him to spring from the present stratagem, was but one of the TEN which he looked for from the whole of his plan. HENLEY.

116. ——a good favour——] *Favour* is countenance. So, in *Antony and Cleopatra* :

“——why so tart a *favour*

“To publish such good tidings ?” STEEVENS.

123. ——what mistery there should be in hanging, if I should be hang’d, I cannot imagine.

Abhor. Sir, it is a mistery.

Clown. Proof.

Abhor. Every true man’s apparel fits your thief.

Clown. If it be too little for your thief, your true man thinks it big enough ; if it be too big for your thief, your thief

thief thinks it little enough: so every true man's apparel fits your thief.] The last speech, which makes part of the Hangman's argument, is, by mistake, as the reader's own sagacity will readily perceive, given to the Clown or Bawd. I suppose, therefore, the poet gave us the whole thus:

Abhor. *Sir, it is a mistery.*

Clown. *Proof.*————

Abhor. *Every true man's apparel fits your thief: if it be too little for your thief, your true man thinks it big enough: if it be too big for your thief, your thief thinks it little enough; so every true man's apparel fits your thief.*

REVISAL.

127. ————*fits your thief.*] So in *Promos and Cassandra*, 1578, the Hangman says:

“Here is nyne and twenty sutes of apparell for my share.”

True man, in the language of ancient times, is generally placed in opposition to *thief*. STEEVENS.

135. ————*ask forgiveness.*] So, in *As You Like It*:

“——The common executioner,

“Whose heart the accustom'd sight of death makes hard,

“Falls not the axe upon the humbled neck,

“But first *begs pardon.*” STEEVENS.

143. ————*a good turn.*] *i. e.* a turn off the ladder. He quibbles on the phrase according to its common acceptation. FARMER.

151. ————*starkly*——] Stiffly. These two lines afford a very pleasing image. JOHNSON.

163.

163. They *will then*,——] Perhaps *she* will then.

Sir J. HAWKINS.

168. *Even with the stroke*——] *Stroke* is here put for the *stroke* of a pen or a line.

JOHNSON.

171. *To qualify*——] To temper, to moderate, as we say wine is *qualified* with water.

JOHNSON.

So, in *Othello*:

“I have drank but one cup to-night, and that was craftily *qualified* too.”

STEEVENS.

171. —— *were he meal'd*] Were he sprinkled; were he defiled. A figure of the same kind our author uses in *Macbeth*:

“*The blood-bolter'd Banquo.*”

JOHNSON.

So, in the *Philosophers Satires*, by Robert Anton:

“As if their perriwigs to death they gave

“*To meal* them in some gastly dead man's grave.”

STEEVENS.

Mealed is mingled, compounded from the French *mesler*.

BLACKSTONE.

176. —— *that spirit's possest with haste,*

That wounds the unresisting postern with these strokes.] The line is irregular, and the

unresisting postern so strange an expression, that want of measure, and want of sense, might justly raise suspicion of an error; yet none of the latter editors seem to have supposed the place faulty, except Sir Thomas Hanmer, who reads:

—— *the unresting postern,*

The three folios have it:

—— *unsisting postern,*

out of which Mr. Rowe made *anresisting*, and the rest followed him. JOHNSON.

188. ——— *siege of justice,*] i. e. *seat of justice.*
Siege, Fr. So, *Othello* :

“ ——— I fetch my birth

“ From men of royal *siege.*” STEEVENS.

191. Enter a Messenger.

Duke. *This is his lordship's man.*

Prov. *And here comes Claudio's pardon.*] The Provost has just declared a fixed opinion that the execution will not be countermanded; and yet, upon the first appearance of the Messenger, he immediately guesses that his errand is to bring Claudio's pardon. It is evident, I think, that the names of the speakers are misplaced. If we suppose the Provost to say :

This is his lordship's man;

it is very natural for the Duke to subjoin,

And here comes Claudio's pardon.

The Duke might believe, upon very reasonable grounds, that Angelo had now sent the pardon. It appears that he did so, from what he says to himself, while the Provost is reading the letter :

This is his pardon; purchas'd by such sin. —

TYRWHITT.

When, immediately after the Duke had hinted his expectation of a pardon, the Provost sees the Messenger, he supposes the Duke to have *known something*, and changes his mind. Either reading may serve equally well.

JOHNSON.

222. ——— *one that is a prisoner nine years old.*] i. e.

I

That

That has been confined these nine years. So, in *Hamlet*, "Ere we were two days old at sea, a pirate of very warlike preparation," &c. MALONE.

236. ———*desperately mortal*.] This expression is obscure. Sir Thomas Hanmer reads, *mortally desperate*. *Mortally* is in low conversation used in this sense, but I know not whether it was ever written. I am inclined to believe, that *desperately mortal* means *desperately mischievous*. Or *desperately mortal*, may mean a man likely to die in a *desperate* state, without reflection or repentance. JOHNSON.

268. ———*and tie the beard*;——] The *Revisal* recommends Mr. Simpson's emendation, *die the beard*; but the present reading may stand. Perhaps it was usual to *tie* up the beard before decollation. Sir T. More is said to have been ludicrously careful about this ornament of his face. It should, however, be remembered, that it was the custom *to die beards*.

So, in the old comedy of *Ram Alley*, 1611:

"What *colour'd beard* comes next by the window?"

"A black man's, I think.

"I think, a *red*; for that is most in fashion."

Again, in the *Silent Woman*: "I have fitted my divine and canonist, *dyled their beards and all*."

Again, in the *Alchemist*: "——he had *dy'd his beard*, and all." STEEVENS.

A beard tied would give a very new air to that face, which had never been seen but with the beard loose, long, and squalid. JOHNSON.

269. —to be so barb'd] The old copy reads—so
bar'd. STEEVENS.

There was no necessity for changing the old reading.
On the contrary it agrees better with the context than
that by which it is displaced. HENLEY.

270. —you know the course is common.] P. Mathieu,
in his *Heroyke Life and Deplorable Death of Henry the
Fourth of France*, says, that Ravilliac, in the midst of
his tortures, lifted up his head, and shook a spark of
fire from his beard. "This unprofitable care, he
adds, to save it being noted, afforded matter to
divers to praise the custome in Germany, Swisserland, and
divers other places to shave off, and then to burn all
the haire from all parts of the bodies of those who are
convicted for any notorious crimes." *Grimston's Trans-
lation*, 4to. 1612, p. 181. REED.

296. —nothing of what is writ.] We should read
—here writ—the Duke pointing to the letter in his
hand. WARBURTON.

297. —the unfolding star calls up the shepherd:]

"The star, that bids the shepherd fold,

"Now the top of heaven doth hold."

Milton's Comus.

STEEVENS.

"So doth the evening star present itself

"Unto the careful shepherd's gladsome eyes,

"By which unto the fold he leads his flock."

Marston's Insatiate Countess, 1613.

MALONE.

308. — *First, here's young master Rash; &c.*] This enumeration of the inhabitants of the prison affords a very striking view of the practices predominant in Shakspeare's age. Besides those whose follies are common to all times, we have four fighting men and a traveller. It is not unlikely that the originals of the pictures were then known. JOHNSON.

First, here's young master Rash—] All the names here mentioned are characteristic. *Rash* was a stuff formerly used. So, in *A Reply as true as Steele, to a rusty, rayling, ridiculous, lying Libell, which was lately written by an impudent unsoder'd Ironmonger, and called by the name of An Answer to a foolish Pamphlet, entitled, A Swarme of Sectaries and Schismatiques.* By John Taylour, 1641 :

“And with *mockado* suit, and judgment *rash*,

“And tongue of *saye*, thou'lt say all is but trash.”

MALONE.

309. — *a commodity of brown paper and old ginger.*—] Thus the old copy. The modern editors read, *brown* pepper. The following passage in *Michaelmas Term*, a comedy, 1607, will justify the original reading :

“I know some gentlemen in town have been glad, and are glad at this time, to take up commodities in hawk's-hoods and *brown paper*.”

Again, in *A New Trick to cheat the Devil*, 1636:

“—to have been so bit already

“With taking up *commodities of brown paper*,

“Buttons past fashion, silks, and sattins,

“Babies

“ Babies and children’s fiddles, with like trash

“ Took up at a dear rate, and sold for trifles.”

Again, in Greene’s *Quip for an Upstart Courtier*, 1620 :

“ For the merchant, he delivered the iron, tin, lead, hops, sugars, spices, oyls, *brown paper*, or whatever else, from six months to six months. Which when the poor gentleman came to sell again, he could not make threescore and ten in the hundred besides the usury.” Again, in Greene’s *Defence of Coneycatching*, 1592 : “ —so that if he borrow an hundred pound, he shall have forty in silver, and threescore in wares, as lutestrings, hobby horses, or *brown papers*, or cloath,” &c.

Again, in the *Spanish Curate* of Beaumont and Fletcher :

“ Commodities of pins, *brown papers*, pack-thread.”

Again, in Gascoigne’s *Steele Glasse* :

“ To teach young men the trade to sell *brown paper*.”

STEEVENS.

A commodity of *brown paper*. Mr. Steevens supports this rightly. Fennor asks, in his *Compter’s Commonwealth*, “ suppose the commodities are delivered after Signior *Unthrif*, and Master *Broaker* have both sealed the bonds, how must those hobby-horses, reams of *brown paper*, Jewes trumpes and bables, babies and rattles be solde ?”

FARMER.

324. —in for the Lord’s sake.] *i. e.* to beg for the rest of their lives.

WARBURTON.

The word *in* has been supplied by some of the modern editors.

STEEVENS.

It appears from a poem entitled, *Paper's Complaint*, printed among Davies's epigrams, [about the year 1611] that this was the language in which prisoners, who were confined for debt, addressed passengers :

" Good gentle writers, *for the Lord's sake, for the Lord's sake,*

" Like *Ludgate prisoner*, lo, I, *begging make*.

" My mone."——

Again, in Nashe's *Apologie of Pierce Pennilesse*, 1593:

" At that time that thy joys were in the *Fleeting*, and thou crying *for the Lord's sake*, out at an iron window, in a lane not far from *Ludgate-Hill*."——

MALONE.

373. ——*to transport him*——] To remove him from one world to another. The French *trépas* affords a kindred sense.

JOHNSON.

395. *To the under generation*,——] So Sir Thomas Hanmer; with true judgment. It was in all the former editions :

To yonder——

ye under and *yonder* were confounded. JOHNSON.

The old reading is not *yonder* but *yond*. STEEVENS.

419. *When it is least expected*.] A better reason might have been given. It was necessary to keep Isabella in ignorance, that she might with more keenness accuse the deputy.

JOHNSON.

444. ——*your basem*——] Your wish ; your heart's desire.

JOHNSON.

455. *I am combined by a sacred vow,*] Shakspeare uses *combine* for *to bind by a pact or agreement*, so he calls Angelo the *combinate* husband of Mariana.

JOHNSON.

456. —Wend you—] *To wend* is *to go*—An obsolete word. So, in the *Comedy of Errors* :

“Hopeless and helpless doth Ægeon *wend*.”

Again, in *Orlando Furioso*, 1599 : “To let his Daughter *wend* with us to France.” STEEVENS.

469. *if the old, &c.*] Sir Thomas Hanmer reads, *thee odd fantastical duke*, but *old* is a common word of aggravation in ludicrous language, as, *there was old revelling*.

JOHNSON.

472. —*he lives not in them.*] *i. e.* his character depends not on them. STEEVENS.

474. —woodman,—] A *Woodman* seems to have been an attendant or servant to the officer, called *Forrester*. Mr. Reed, who makes this observation, cites in confirmation of it, *Manhood on the Forest Laws*, 4to. 1615. p. 46. but adds—It is here, however, used in a wanton sense, and was, probably in our author's time, generally so received. In like manner in *The Chances*, act i. sc. 9. the landlady says,

“Well, well, son John,

“I see you are a *woodman*, and can chuse

“Your deer tho' it be i' th' dark.”

So, in *The Merry Wives of Windsor*, Falstaff asks his mistresses :

“——Am I a *woodman*? ha!” STEEVENS.

508. ————sort and suit,] Figure and rank.

JOHNSON.

512. ————makes me unpregnant,] In the first scene the Duke says that *Escalus* is *pregnant*, i. e. ready in the forms of law. *Unpregnant*, therefore, in this instance before us, is *unready*, *unprepared*. STEEVENS.

515. —But that her tender shame

Will not proclaim against her maiden loss,

How might she tongue me? Yet reason dares her?

No:

For my authority, &c.] Warburton explains this; '*dares her* to reply *No* to me, whatever I say.' Theobald corrects the passage and reads: '*dares her note.*' Hanmer alters the pointing: '*dares her: No.*' So does Upton: '*dares her—No.*' Which he explains thus: *Were it not for her modesty, how might she proclaim my guilt? yet (you'll say) she has reason on her side, and that will dare her to do it. I think not; for my authority, &c.* Johnson says, he has nothing to offer worth insertion. Mr. Steevens would read: '*yet reason dares her not:*' which he expounds, '*reason does not challenge or incite her to appear against me.*' Mr. Henley says, the expression is a provincial one, and means, '*reason dares her* [by which we suppose he understands *defies* her] to do it, as by this means she would not only publish her "*maiden loss*," but also as she would suffer from the imposing credit of his station and power.' We think Mr. Henley rightly understands the passage, but has not sufficiently explained himself. Reason, or reflection, is, we conceive, personified by

Shakspeare,

Shakspeare, and represented as *daring* or *over-awing* Isabella, and crying *No*, to her, whenever she finds herself prompted to 'tongue' Angelo. *Dare* is often met with in this sense by Shakspeare. Beaumont and Fletcher have used the word *No* in a similar way in the *Chances*, act iii. sc. 4.

"——that she, or he,

"Or any of that family are tainted,

"Suffer disgrace, or ruin, by my pleasures,

"I wear a sword to satisfy the world *no*."

Again, in *A Wife for a Month*, act iv.

"I'm sure he did not, for I charg'd him *no*."

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518. ——my authority bears a credent bulk,

That no particular scandal, &c.] *Credent* is creditable, enforcing credit, not questionable. The old English writers often confound the active and passive adjectives. So Shakspeare, and Milton after him, use *inexpressive* for *inexpressible*.

Particular is *private*, a French sense. No scandal from any *private* mouth can reach a man in my authority.

JOHNSON.

The old copy reads—bears *of*—I suppose for—bears *off*, *i. e.* carries along with it. STEEVENS.

526. ——we would, and we would not.] Here undoubtedly the act should end, and was ended by the poet; for here is properly a cessation of action, and a night intervenes, and the place is changed between the passages of this scene, and those of the next. The next act beginning with the following scene,

scene, proceeds without any interruption of time or change of place.

JOHNSON.

527. *These letters———*] Peter never delivers the letters, but tells his story without any credentials. The poet forgot the plot which he had formed.

JOHNSON.

531. *——you do blench from this to that,*] To blench is to start off, to fly off.

STEEVENS.

544. *He says, to vail full purpose.*] Mr. Theobald alters it to,

He says t' availful purpose.

To vail full purpose, may, with very little force on the words, mean, *to hide the whole extent of our design*, and therefore the reading may stand; yet I cannot but think Mr. Theobald's alteration either lucky or ingenious.

JOHNSON.

552. *Enter Friar Peter.*] This play has two friars, either of whom might singly have served. I should therefore imagine, that Friar Thomas, in the first act, might be changed, without any harm, to Friar Peter; for why should the Duke unnecessarily trust two in an affair which required only one. The name of Friar Thomas is never mentioned in the dialogue, and therefore seems arbitrarily placed at the head of the scene.

JOHNSON.

555. *The generous, &c.*] *i. e.* the most noble, &c. *Generous* is here used in its Latin sense. “*Virgo generosa et nobilis.*” Cicero. Shakspeare uses it again in *Othello*:

“—the

"———the *generous* islanders

"By you invited"———

STEEVENS.

556. *Have hent the gates,—*] Have seized, or taken possession of the gates.

JOHNSON.

So, in Sir A. Gorges' translation of the 4th Book of Lucan :

"———did prevent

"His foes, ere they the hills had *hent*."

Again, in the bl. let. Romance of *Syr Eglamoure of Artoys*, no date :

"But with the childe homeward gan ryde

"That fro the gryffon was *hent*."

Again, in the ancient metrical Romance of *Syr Guy of Warwick*, bl. let. no date :

"Some by the arms *hent* good Guy," &c.

Again,

"And some by the bridle him *hent*."

Spenser often uses the word *hend* for to *seize* or *take*, and *overhend* for to *overtake*.

STEEVENS.

ACT V.

Line 21. — *VAIL* your regard] That is, withdraw your thoughts from higher things, let your notice descend upon a wronged woman. To *vail*, is to lower.

JOHNSON.

This

This is one of the few expressions which might have been borrowed from the old play of *Promos and Cassandra*, 1598:

“———*vail* thou thine ears.”

So, in Stanyhurst's translation of the 4th Book of Virgil's *Æneid*:

“———*Phrygio liceat servire marito.*”

“Let Dido *vail* her heart to bed-fellow Trojan.”

STEEVENS.

Thus, in *Hamlet*:

“Do not for ever with thy *vailed lids*

“Seek not thy noble father in the dust.”

HENLEY.

59. —*as shy, as grave, as just, as absolute,*] *As shy;* as reserved, as abstracted: *as just;* as nice, as exact: *as absolute;* as complete in all the round of duty.

JOHNSON.

61. *In all his dressings, &c.*] In all his semblance of virtue, in all his habiliments of office. JOHNSON.

——*charactis,*——] *i. e.* characters. See *Dugdale, Orig. Jurid.* p. 81.—“That he use ne hide, no charme, ne *carecte*.”

TYRWHITT.

So, in Gower, *De Confessione Amantis*, Book I.

“With his *carrecte* would him enchaunt.”

Again,

“And read his *carecte* in the wise.” B. V. f. 103.

Again,

“Through his *carectes* and figures.”

B. VI. fol. 140.

Again,

“And

"And his *carecte* as he was taught,

"He rad," &c.

STEEVENS.

Charact signifies an inscription. The stat. 1 Ed. VI. c. 2. directed the seals of office of every bishop to have "certain *characts* under the king's arms, for the knowledge of the diocess." *Charactes* are the letters in which the inscription is written. *Charactery* is the materials of which characters are composed.

"Fairies use flowers for their *charactery*."

Merry Wives of Windsor.

BLACKSTONE.

69. *As e'er I heard, &c.*] This is the reading of the old copy. I suspect Shakspeare wrote,

As ne'er I heard in madness.

MALONE.

71. ———do not banish reason

For inequality:—] Let not the high quality of my adversary prejudice you against me.

JOHNSON.

I imagine the meaning rather is—*Do not suppose I am mad, because I speak passionately and unequally.*

MALONE.

109. *How he refell'd me,—*] To *refel* is to refute.

"*Refellere et coarguere mendacium.*" Cicero pro Ligario.

Ben Jonson uses the word:

"Friends, not to *refel* you,

"Or any way quell you."

Again, in *The Second Part of Robert Earl of Huntington*, 1601:

K

"There-

"Therefore go on, young Bruce, proceed, re-
fell

"The allegation." STEEVENS.

113. *To his concupiscible, &c.*] Such is the old reading. The modern editors unauthoritatively substitute *concupiscent*. STEEVENS.

117. *His purpose surfeiting*] Thus the old copy.

So, in *Othello* :

"——my hopes not *surfeited* to death."

STEEVENS.

120. *Oh that it were as like, as it is true!*] The meaning, I think, is : O that it had as much of the appearance as it has of the reality of truth ! MALONE.

121. ——fond^d wretch,——] *Fond* wretch is foolish wretch. So in another play of our author :

"'Tis *fond* to wail inevitable strokes."

STEEVENS.

123. *In hateful practice :——*] *Practice* was used by the old writers for any unlawful or insidious stratagem. So again :

"*This must needs be practice :*"

and again :

"*Let me have way to find this practice out.*"

JOHNSON.

135. *In countenance !——*] *i. e.* in partial favour.

WARBURTON.

140. ——practice.] *Practice* in Shakspeare, very often means *shameful artifice*, unjustifiable stratagem. So in *King Lear* :

"This is *practice*, Gloster."

Again, in *King John* :

“ It is the shameful work of Hubert’s hand,

“ The *prælice* and the purpose of the king.”

STEEVENS.

163. —*nor a temporary medler,*] It is hard to know what is meant by a *temporary medler*. In its usual sense, as opposed to *perpetual*, it cannot be used here. It may stand for *temporal* : the sense will then be, *I know him for a holy man, one that meddles not with secular affairs*. It may mean *temporising* : *I know him to be a holy man, one who would not temporise, or take the opportunity of your absence to defame you*. Or we may read :

Not scurvy, nor a tamperer and medler :

not one who would have *tampered* with this woman to make her a false evidence against your deputy.

JOHNSON.

Peter here refers to what Lucio had before affirmed concerning Friar Lodowick. Hence it is evident that the phrase *TEMPORARY medler*, was intended to signify *one who intruded himself*, as often as he could find opportunity, *into other men’s concerns*. See the context.

HENLEY.

178. So vulgarly—] *Vulgarly*, I believe means *publickly*. The *vulgar* are the *common people*. Daniel uses *vulgarly* for *among the common people* :

“ ———and which pleases *vulgarly*.”

STEEVENS.

184. “ ———Come, cousin Angelo,

“ In this I’ll be impartial : be you judge

“ Of your own cause.”

K ij

Surely,

Surely, says Mr. Theobald, this Duke had odd notions of impartiality!—He reads therefore, *“I will be partial,”* and all the editors follow him; even Mr. Heath declares the observation unanswerable. But see the uncertainty of criticism! *impartial* was sometimes used in the sense of *partial*. In the old play of *Swetnam the Woman Hater*, Atlanta cries out, when the judges decree against the women:

“You are *impartial*, and we do appeal

“From you to judges more indifferent.”

FARMER.

So, in Marston's *Antonio and Mellida*, 2d Part, 1602:

“—There's not a beauty lives

“Hath that *impartial* predominance

“O'er my affects, as your enchanting graces.”

Again, in the first edit of *Romeo and Juliet*, 1597:

“Cruel, unjust, *impartial* destinies!”

In support of the old reading, and in confirmation of Dr. Farmer's observation, it may be remarked, that the writers who were contemporary with Shakspeare, when they would express what we now call *impartial*, generally use the word *unpartial*. Thus Marston in the play above quoted:

“I tell you, Lady, had you view'd us both

“With an *unpartial* eye.”—

So Speed, in his *Hist. of Great-Britain*, 1614, speaking of the death of queen Elizabeth, says,—“The God of peace called her to a far higher glory by his *unpartial* messenger, Death.” And indeed, I believe, it will be found, that the ancient English privative *un*, was in

our

our author's time generally used ; and that *in* or *im*, which modern writers have substituted in its place, was then frequently used as an augmentative or intensive particle. Thus *impartial* was used for *very partial*, and *indifferent* for *very different*. See a note on the *Taming of a Shrew*, act iv. MALONE.

197. *Neither maid, widow, nor wife?*] This is a proverbial phrase to be found in Ray's Collection.

STEEVENS.

223. *This is a strange abuse:—*] *Abuse* stands in this place for *deception* or *puzzle*. So in *Macbeth*,

“ —my strange and self abuse,

means, *this strange deception of myself*. JOHNSON.

230. *And did supply thee at thy garden-house,*] A garden-house, in the time of our author, was usually appropriated to purposes of intrigue. So in *SKIALETHIA, or a shadow of truth, in certain Epigrams and Satyres*, 1598 :

“ Who, coming from the CURTAIN, sneaketh in

“ To some old garden, noted house for sin.”

Again, in the *London Prodigal*, a comedy, 1605 :

“ Sweet lady, if you have any friend, or garden-house, where you may employ a poor gentleman as your friend, I am yours to command in all secret service.”

MALONE.

See also an extract from *Stubbes's Anatomie of Abuses*, 4to. 1597, p. 57 ; quoted by Mr. Reed in the 5th Vol. of *Dodsley's Old Plays*, edit. 1780, p. 74.

EDITOR.

239. —her promised proportions

Came short of composition ;] Her fortune, which

K iij

was

was promised *proportionate* to mine, fell short of the *composition*, that is, contract or bargain. JOHNSON.

258. *These poor informal women*——] *Informal* signifies *out of their senses*. In the *Comedy of Errors*, we meet with these lines :

“——I will not let him stir,

“Till I have used the approved means I have,

“With wholesome syrups, drugs, and holy prayers,

“To make of him a *formal* man again.”

Formal, in this passage, evidently signifies *in his senses*. The lines are spoken of Antipholus of Syracuse, who is behaving like a madman. Again, in *Antony and Cleopatra* :

“Thou shouldst come like a fury crown’d with snakes,

“Not like a *formal* man.”

STEEVENS.

268. *That’s seal’d in approbation?*——] When any thing subject to counterfeits is tried by the proper officers and approved, a stamp or *seal* is put upon it, as among us on plate, weights, and measures. So the Duke says, that Angelo’s faith has been tried, *approved*, and *seal’d* in testimony of that *approbation*, and, like other things so *sealed*, is no more to be called in question.

JOHNSON.

279. ——*to hear this matter forth*,] To hear it to the end; to search it to the bottom. JOHNSON.

303. ——*are light at midnight*.] See note on the *Merchant of Venice*, act v.

STEEVENS.

316.

316. —*let the devil, &c.*] In Holland's translation of Pliny, 5th book and 8th chapter, we meet with this idea. "The Augylæ do no worship to any but to the devils beneath." The book however was not published early enough for Shakspeare to have seen it, when he wrote this play.

STEEVENS.

325. —*to retort your manifest appeal,*] To refer back to Angelo the cause in which you appealed from Angelo to the Duke.

JOHNSON.

341. *Nor here provincial :—*] Nor here accountable. The meaning seems to be, I am not one of his natural subjects, nor of any dependent province.

JOHNSON.

346. *Stand like the forfeits in a barber's shop,*] Barbers shops were, at all times, the resort of idle people :

"Tonstrina erat quædam: hic solebamus ferè

"Plerumque eam opperiri."——

Which Donatus calls *apta sedis otiosis*. Formerly with us, the better sort of people went to the barber's shop to be trimmed; who then practised the under parts of surgery: so that he had occasion for numerous instruments, which lay there ready for use; and the idle people, with whom his shop was generally crowded, would be perpetually handling and misusing them. To remedy which, I suppose there was placed up against the wall a table of forfeitures, adapted to every offence of this kind; which it is not likely would long preserve its authority.

WARBURTON,

This

This explanation may serve till a better is discovered. But whoever has seen the instruments of a chirurgeon, knows that they may be very easily kept out of improper hands in a very small box, or in his pocket.

JOHNSON.

The forfeits in a barber's shop are brought forward by Mr. Kenrick with a parade worthy of the subject.

FARMER.

It was formerly part of a *barber's* occupation to pick the *teeth* and *ears*. So in the old play of *Herod and Antipater*, 1622, *Tryphon* the *barber* enters with a case of instruments, to each of which he addresses himself separately:

“Toothpick, dear toothpick; earpick, both of you

“Have been her sweet companions!” &c.

STEEVENS.

I believe Dr. Warburton's explanation in the main to be right. Only that instead of chirurgical instruments, the barber's prohibited implements were principally his razors; his whole stock of which, from the number and impatience of his customers on a Saturday night or a market-day morning, being necessarily laid ready for use, were exposed to the idle fingers of the bye-standers in waiting for succession to the chair.

These forfeits were as much in *mock* as *mark*, both because the barber had no authority of himself to enforce them, and also as they were of a ludicrous nature. I perfectly remember to have seen them in

Devonshire

Devonshire (printed like king Charles's Rules) though cannot recollect their contents. HENLEY.

359. ————*and a coward,*———] So again afterwards :

“*You, sirrah, that know me for a fool, a coward,*

“*One all of luxury*”———

But Lucio had not, in the former conversation, mentioned *cowardice* among the faults of the Duke.—Such failures of memory are incident to writers more diligent than this poet. JOHNSON.

373. ————*these giglots too*———] A giglot is a wanton wench. So in *K. Henry VI. Part I.*

“———*young Talbot was not born*

“*To be the pillage of a giglot wench.*” STEEVENS.

379. ————*show your sheep-biting face, and be hang'd an hour ! will't not off ?*] This is intended to be the com-

mon language of vulgar indignation. Our phrase on such occasions is simply ; *show your sheep-biting face, and be hanged.* The words *an hour* have no particular use here, nor are authorised by custom. I suppose it was written thus, *show your sheep-biting face, and be hanged—an' how ? will't not off ?* In the midland counties, upon any unexpected obstruction or resistance, it is common to exclaim *an' how.*”

Show your sheep-biting face, and be *hang'd an hour.*]

Dr. Johnson's alteration is wrong. In the *Alchemist* we meet with “a man that has been *strangled an hour.*”

“What, Piper, ho ! *be hang'd a-while,*” is a line of an old madrigal. FARMER.

A similar expression is found in Ben Jonson's *Bartholomew Fair*, 1614 :

“Leave

"Leave the bottle behind you, and be curst a while." MALONE.

Show your sheep-biting face, and be hanged an hour. Dr. Johnson is much too positive in asserting "that the words *an hour* have no particular use here, nor are authorised by custom," as Dr. Farmer has well proved. The poet evidently refers to the ancient mode of punishing by means of the collistrigium, or original pillory; made like that part of the pillory at present which receives the neck, only it was placed horizontally, so that the culprit hung suspended in it by his chin, and the back of his head. A distinct account of it may be found, if I mistake not, in Mr. Barrington's *Observations on the Statutes*. HENLEY.

397. ——— *my passes:—*] i. e. what has past in my administration. STEEVENS.

412. *Advertising, and holy—*] Attentive and faithful. JOHNSON.

419. ——— *be you as free to us.*] Be as generous to us, pardon us as we have pardoned you. JOHNSON.

427. *That brain'd my purpose:—*] We now use in conversation a like phrase. *This it was that knocked my design on the head.* JOHNSON.

440. ——— *even from his proper tongue,*] Even from Angelo's own tongue. So above.

"In the witness of his proper ear

"To call him villain." JOHNSON.

443. *Like doth quit like, and measure still for measure.*] So in the Third Part of *K. Henry VI*.

"Measure

"*Measure for Measure* must be answered."

STEEVENS.

The following lines in an old tragedy entitled *A Warning for faire Women*, 1599 (but apparently written some years before); might have furnished Shakspeare with the title of this play:

"The trial now remains as shall conclude,

"*Measure for Measure*, and lost blood for blood."

MALONE.

445. —denies thee vantage:] Takes from thee all opportunity, all expedient of denial. WARBURTON.

468. *Against all sense you do importune her:*] The meaning required is, against all reason and natural affection; Shakspeare, therefore, judiciously uses a single word that implies both; *sense* signifying both reason and affection. JOHNSON.

The same expression occurs in the *Tempest*, act ii.

"You cram these words into my ears, against

"The stomach of my *sense*." STEEVENS.

484. *Till he did look on me;*—] The Duke has justly observed, that Isabel is *importuned against all sense* to solicit for Angelo, yet here *against all senses* she solicits for him. Her argument is extraordinary,

A due sincerity govern'd his deeds

'Till he did look on me; since it is so,

Let him not die.

That Angelo had committed all the crimes charged against him, as far as he could commit them, is evident. The only intent which *his act did not overtake*, was the defilement of Isabel. Of this Angelo was only intentionally guilty.

Angelo's

Angelo's crimes were such, as must sufficiently justify punishment, whether its end be to secure the innocent from wrong, or to deter guilt by example; and I believe every reader feels some indignation when he finds him spared. From what extenuation of his crime can Isabel, who yet supposes her brother dead, form any plea in his favour? *Since he was good 'till he looked on me, let him not die.* I am afraid our varlet poet intended to inculcate, that women think ill of nothing that raises the credit of their beauty, and are ready, however virtuous, to pardon any act which they think incited by their own charms. JOHNSON.

“How oft the sight of power to do ill deeds,
“Makes ill deeds done!” *King John.*

STEEVENS.
489. *His act did not o'ertake his bad intent ;].* So, in *Macbeth* :

“The flighty purpose never is o'ertook,
“Unless the deed go with it.” STEEVENS.

504. — *after more advice :*] i. e. after more mature consideration. STEEVENS.

526. — *for those earthly faults,*—] Thy faults, so far as they are punishable on earth, so far as they are cognizable by temporal power, I forgive. JOHNSON.

537. — *perceives he's safe ;]* It is somewhat strange that Isabel is not made to express either gratitude, wonder, or joy at the sight of her brother. JOHNSON.

539. — *your evil quits you well :*] Quits you, recompenses, requites you. JOHNSON.

540. *Look, that you love your wife ;—]* So in *Pro-mos*, &c.

"Be loving to good Cassandra, thy wife."

STEEVENS.

540. ——— *her worth, worth yours.*] i. e. her value is equal to your value, the match is not unworthy of

JOHNSON.

547. ——— *according to the trick :—*] To my custom, my habitual practice.

JOHNSON.

563. — *thy other forfeits :—*] Thy other punishments.

JOHNSON.

To *forfeit* anciently signified to commit a carnal offence. So, in the 121th Pageant of the Coventry Collection of Mysteries, the Virgin Mary tells Joseph :

"I dede nevyr *forfete* with man I wys."

MS. Cott. Vesp. D. viii.

STEEVENS.

571. *Thanks, good friend Escalus, for thy much goodness.*] I have always thought that there is great confusion in this concluding speech. If my criticism would not be censured as too licentious, I should regulate it thus :

Thanks, good friend Escalus, for thy much goodness.

Thanks, Provost, for thy care and secrecy ;

We shall employ thee in a worthier place.

Forgive him, Angela, that brought you home

The head of Ragozine for Claudio's.

Ang. Th' offence pardons itself.

Duke. There's more behind

That is more grate, Dear Isabel,

I have a motion, &c.

JOHNSON.

572. — *that is more grate.*] i. e. to be more rewarded in ; — meaning, I suppose, that there is another

ther world, where he will find yet greater reason to rejoice in consequence of his upright ministry. *Escalus* is represented as an ancient nobleman, who, in conjunction with Angelo, had reached the highest office of the state. He therefore could not be sufficiently rewarded here; but is necessarily referred to a future and more exalted recompence. STEEVENS.

I cannot help taking notice with how much judgment Shakspeare has given turns to this story from what he found it in Cynthio Giraldi's novel. In the first place, the brother is there actually executed, and the governor sends his head in a bravado to the sister, after he had debauched her on promise of marriage. A circumstance of too much horror and villany for the stage. And, in the next place, the sister afterwards is, to solder up her disgrace, married to the governor, and begs his life of the emperor, though he had unjustly been the death of her brother. Both which absurdities the poet has avoided by the episode of Mariana, a creature purely of his own invention. The Duke's remaining incognito at home to supervise the conduct of his deputy, is also entirely our author's fiction. THEOBALD.

THE END.



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